

# DIGITAL PhotoPro®

2014 "The Face" Contest  
Winners! Pg. 44



Hasselblad H5D-50c

**Scott Nathan**

Hollywood Pro  
Creates Beauty On  
Set & In-Camera

**Jasmine Star**

How She Ditched  
Law School To  
Become A Big-Time  
Wedding Pro

**Ready For  
Weddings**

**6 Pros  
Reveal  
Secrets  
Of Success**

**Hands-On  
With**

Hasselblad,  
Canon,  
Sigma,  
Tamron  
& Nikon

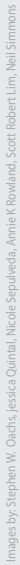
**Super-Res**

DSLRs Vs. Medium Format  
Battle For The Top





Images by: Stephen W. Oachs, Jessica Quintal, Nicole Sepulveda, Annie K Rowland, Scott Robert Lim, Neil Simmons



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## Contents



### Features

#### PORTFOLIOS

##### 44 THE FACE WINNERS

The best of the best from our annual contest devoted to people and portraits

##### 50 FIELDS OF JASMINE

With boundless enthusiasm and energy and an uncanny ability to connect with the bride, groom and guests, Jasmine Star is casting her own light in the firmament of the new generation of wedding pros

*By William Sawalich >>  
Photography By Jasmine Star*



##### 58 START WITH THE STAR

Scott Nathan on the tools and techniques he uses to create images of utmost beauty

*By William Sawalich >>  
Photography By Scott Nathan*



Jasmine Star

## Editor's Note

In *The Shawshank Redemption*, Red comments that May is "one damn fine month to be working outdoors." That thought was brought home to me as I met with Scott Nathan at Soho House in Los Angeles when we selected images for the article on him. With a panoramic view of Los Angeles and Hollywood as the background, we went through Nathan's image library, and it occurred to me what a great industry this is. As photographers, we're constantly surrounded by creativity. We're fully immersed

in it at all times. All of the challenges about billing and invoices and hustling to land the next gig are just noise. At the heart of it all, we get to live and breathe in the rarified air of imagining something in our minds and bringing it into existence in a photographic image.

In this issue of *DPP*, we're taking a special look at the art of wedding photography and how the best wedding photographers get to be the best. Jasmine Star has become one of the best known in her field in a relatively short period of time. Once on the fast track to be a lawyer, Star took a hard turn and

recalibrated her career goals to focus on photography. With the same determination and analytic skills it takes to pursue the law, Star set out to learn everything possible about the art and business of photographing weddings. See our interview with her in this issue.

If you're just starting out or struggling to land the job that finally puts you in the black, it's helpful to get some insight from those who have already left the red ink behind them. In "Always & Forever," we interview six leading shooters to get their input on how to be successful, and we have even more





interviews online. Some of the photographers featured in the article are part of a creative team and some work alone. No matter how you're pursuing your photography career, there's something to be learned from these top-tier pros.

As I often say, photography is a combination of both art and science. The gear is on the science side. In every issue of *DPP*, we put together articles that address some facet of the equipment we all use to make photographs. In this issue, I want to draw your attention to the article on our Hands-On

Reviews. Because of limited space in print and because the Internet gives us pretty much unlimited space, we started publishing extensive hands-on reviews at [digitalphotopro.com](http://digitalphotopro.com) earlier this year. Instead of trying to be the first to get something posted—others are doing that pretty well—we decided that we could serve our audience best by producing real-world reviews where we take out a camera, lens, bag or other gear and see how it performs over time. *DPP* Contributing Technical Editor David Schloss has been spearheading this effort. You can see

excerpts in this issue and go to the website to check out our full reviews in all of their page-scrolling glory.

Also on the topic of [digitalphotopro.com](http://digitalphotopro.com), our new look has been up for a couple of months now. The site is much more mobile-friendly, and we're working to get more web-exclusive content posted every day. Check it out and let me know what you think. If there's a topic you'd like to see us cover in *DPP* in print or online, reach out and let me know. Find me on Twitter @DPPRobinson.

—Christopher Robinson, Publisher/Editor



## Contents

### Equipment

#### 66 HERE COMES THE RESOLUTION

Wedding work is ideally suited for the highest-res cameras. Which one is best for your work?

#### 72 HANDS-ON

Excerpts from the *DPP* Hands-On Reviews on our website, digitalphotopro.com

### TECH

#### 36 ALWAYS & FOREVER

Top professionals share how they keep clients in love with their wedding photography

#### 76 SOLUTIONS: BLURRING THE LINES

A look at the various tools you can use to create bokeh



18



19



18

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## Contents

### COLUMNS

#### 24 VISIONEER'S GALLERY

Extreme Photography

A devotee of film, Peter Guttman creates images from the edge

*By Baldev Duggal*

#### 28 (R)EVOLUTION

Saturation Masking

The free Multiplugin gives you an interesting option to make color adjustments

*By John Paul Caponigro*

## Departments

4 EDITOR'S NOTE 10 FIRST TAKES 18 DPP IN FOCUS

32 HI-TECH STUDIO: STROBES ON THE GO

82 MISINFORMATION: BUSINESS TECH



20



**ON THE COVER:** Dita Von Teese  
by Scott Nathan



22



20

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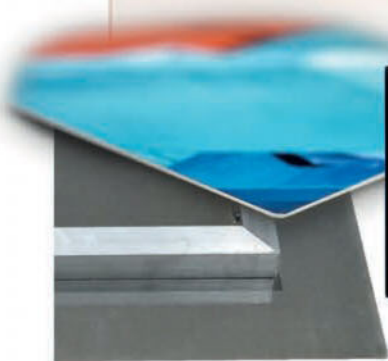
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Jeffrey Lewis Bennett

Jeffrey Lewis Bennett is known for his ability to create truly unique looks through camera technique and postprocessing skill. From his base in Detroit, Michigan, Bennett regularly travels throughout the U.S. for his wedding and engagement work. See his suggestions and advice in the article "Always & Forever" in this issue, and go to [www.jlbwedding.com](http://www.jlbwedding.com) to see more of Bennett's photography.





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Chrisman Studios

Ben Chrisman launched his Santa Fe studio in 2005 after leaving the newspaper photography world. He became a wedding photographer "to show the world that wedding photos could be edgy, sexy, funny, honest and full of life, and could stand alone as works of art," he says. His business now includes four photographers and a videographer, with offices in Oakland and Charleston, in addition to Santa Fe. Chrisman spoke with us about how he works and how he continues to push forward as a wedding shooter in the article "Always & Forever" in this issue. Visit [www.chrismanstudios.com](http://www.chrismanstudios.com).





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Ryan Brenizer

Photography has taken Ryan Brenizer to places he never thought he'd go. He writes, "I've covered three U.S. presidents, been blessed by the Pope and been stared down by Muhammad Ali. I've shared a laugh with Smokey Robinson and had a picture I took of him used when he received a lifetime achievement award. I've photographed a 110-year-old woman as she told me what it was like to climb onto the torch of the Statue of Liberty. I was chosen as the only independent photographer allowed near Obama and McCain in their last meeting before the 2008 election." As one of the leading wedding photographers working today, Brenizer also strives to break the bounds of traditional images to create moments like this with special and lasting value to the client. See his insights about being successful on the *DPP* website, [digitalphotopro.com](http://digitalphotopro.com), and visit his website at [ryanbrenizer.com](http://ryanbrenizer.com).





Stark Photography

The husband-and-wife team of Daniel and Lindsay Stark are Portland, Oregon-based wedding photographers. Their unique personalities—he's a triathlete known for high energy, while she's a yoga instructor who personifies calm—help to develop the special visual blend they create when shooting. Check out their advice for making it in today's challenging and competitive wedding photography world in the article "Always & Forever," and see more of their work at [www.starkphotography.com](http://www.starkphotography.com).



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Flash Unit Models	Output Setting	Total WS	VLX™ Recycle	VML™ Recycle	ION Recycle
1 Einstein™ E640	Full Power	640 Ws	1.96 sec.	4.3 sec.	4.83 sec.
2 Einstein™ E640s	Full Power	1280 Ws	3.5 sec.	8.86 sec.	10.13 sec.
3 Einstein™ E640s	Full Power	1920 Ws	5.3 sec.	13.0 sec.	15.8 sec.
4 Einstein™ E640s	Full Power	2560 Ws	7.2 sec.	15.9 sec.	19.2 sec.
4 Einstein™ E640s	Half Power	1280 Ws	3.3 sec.		
1 AlienBees™ B1600	Full Power	640 Ws	2.0 sec.	4.13 sec.	4.4 sec.
2 AlienBees™ B1600s	Full Power	1280 Ws	5.27 sec.	14.1 sec.	14.4 sec.
2 AlienBees™ B800s	Full Power	1920 Ws			

Flash Unit Models	Output Setting	Total WS	POWERED BY VLX™		
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## New Tools Of The Trade

### Pentax K-3 II >>

**Ricoh Imaging** has introduced the **Pentax K-3 II** camera. The K-3 II shares the K-3's dustproof and weather-resistant magnesium-alloy casing and metal chassis, as well as the 24.35-effective-megapixel resolution, 27-point AF system and 8.3 fps shooting speed. The K-3 II incorporates new GPS technology with a GPS receiver and electric compass logging image location, camera orientation, altitude, time and date. Images then can be transferred to a map like Google Earth. The K-3 II also incorporates Pixel Shift Resolution, utilizing the improved 4.5 EV-stop Shake Reduction system to move the CMOS sensor in single-pixel increments over four frames, then combines the frames into a single high-definition image. Adding the in-body Shake Reduction system to the GPS technology, and magnetic and acceleration sensors, the Astrotracer feature calculates the motion of stars and planets, allowing you to capture the stars as points of light instead of light trails during long exposures. The K-3 II also includes a new high-speed AF algorithm, gyro-sensor panning detection and automatic horizon correction. List Price: \$1,099. **Contact:** Ricoh Imaging, [www.us.ricoh-imaging.com](http://www.us.ricoh-imaging.com).



### Nikon D7200

With a 24.2-megapixel CMOS sensor with no optical low-pass filter combined with a new EXPEED 4 Processing Engine, the **Nikon D7200** is ready to capture quick action. The 51-point AF system utilizes 15 cross-type sensors. The large buffer capacity allows for 100 shots of continuous shooting in JPEG/fine/large file settings, 27 shots in the 12-bit lossless compressed RAW setting and 18 shots in the 14-bit lossless compressed RAW setting. The D7200 is ready to handle low-light conditions, with a 100-25,600 ISO range and additional BW1 ISO of 51,200 and BW2 ISO of 102,400 for additional ISO range with monochromatic images. The camera includes auto-bracketing of up to 9 frames and built-in HDR, and it's the first Nikon DSLR to include built-in WiFi and NFC connection for sharing and remote camera control. List Price: \$1,199. **Contact:** Nikon, [www.nikonusa.com](http://www.nikonusa.com).

### Video Rod Adapter

The **Really Right Stuff VRA-15 Video Rod Adapter** allows you to add 15mm rod accessories to your video rig while using Arca-style plates. The VRA-15 includes a quick-release-lever-style clamp with laser engraving every 1mm that accepts RRS plates and rails, as well as Arca-style plates from other manufacturers. Folding wing screws make adjustments easy without the need for additional tools. The adapter has two  $\frac{3}{8}$ "-16 threaded mounting sockets and five  $\frac{1}{4}$ "-20 threaded mounting sockets. Kits include one VRA-15 adapter, one VRA-15 rail, rods and spacers. List Price: \$355 (VRA-15 adapter); \$490-\$560 (VRA-15 kits). **Contact:** Really Right Stuff, [www.reallyrightstuff.com](http://www.reallyrightstuff.com).





## dp0 Quattro >>

The **dp0 Quattro** by **Sigma** is the fourth compact camera in the Quattro series. Combined with the TRUE III Image Processor, the Quattro sensor uses green-, red- and blue-sensitive layers, resulting in the quick processing of highly detailed true color images. The fixed 14mm f/4 lens is equivalent to 21mm on a 35mm DSLR. With a 91° angle of view, the lens reduces the aberration and distortion found with superwide-angle lenses using four “F” low-dispersion glass elements, two special low-dispersion glass elements and two aspherical lenses, one of which is a wide double-sided aspherical lens. The dp0 Quattro also has increased ISO performance and improved Auto Color Mode, Auto Focus and Auto White Balance compared to its predecessors. List Price: TBA. **Contact:** Sigma, [www.sigmaphoto.com](http://www.sigmaphoto.com).



## Photo/Video Tripod

**Argraph** has developed the **SIRUI R-X Series Photo/Video tripod** for multimedia shooters looking to reduce their gear load. Each of the four tripods in the series comes with a 75mm bowl to replace the flat platform for desired video use and is compatible with the SIRUI VH-10 and VH-15 video heads, as well as the SIRUI K-40x Professional ballhead and PH-20 gimbal head. The tripod itself has a re-engineered spider using anodized, forged aircraft-grade components, increasing stability and load capacity, and includes a bubble level for horizontal alignment. Ten layers of carbon fiber have been used on the legs, increasing strength and vibration reduction while maintaining a lightweight, 6.2-pound total weight. The Pull-Out Leg Angle Locking System allows for positioning at three different angles. The rubber feet can be replaced by stainless-steel spikes. List Price: \$870-\$1,171. **Contact:** Argraph, [www.argraph.com](http://www.argraph.com).

## Military-Grade Equipment Case

The **SKB 3i-13096SA7 Sony A-7 case** keeps your Sony a7 and essentials safe through inclement conditions. The iSeries injection-moulded waterproof case is constructed from polypropylene copolymer resin, creating a gasketed, waterproof and fully submersible design. The interior utilizes high-quality PE foam with space for a Sony a7, a7R or a7S body with a lens attached, two lens slots (with three ½-inch removable rings to fit a variety of lens sizes), a lens hood slot and an accessory pocket. For additional equipment safety, the case also includes an auto-ambient pressure-equalization valve and ensures secure case stacking. Estimated Street Price: \$119. **Contact:** SKB, [www.skbcases.com](http://www.skbcases.com).





**Weather-Resistant Superzoom >>**

With 21 seals, the **HD Pentax D FA 150-450mm f/4.5-5.6ED DC AW lens** is designed to be weatherproof. Complementary to the Pentax K-mount and future Pentax sensor technology, the lens offers a 35mm system equivalent of 225-675mm. Three Extra-low dispersion and one super-low dispersion glass elements compensate for chromatic aberration, and the high-grade HD coating provides sharp, high-contrast images while reducing flare and ghosting. The Quick-Shift Focus System allows you to instantly switch to manual focus after the subject is captured in focus by the AF system. Three positions (QFS/A, QFS/M and MF) let you set a user priority. The lens also includes a zoom lock lever and a detachable tripod mount with a newly designed anti-falling mechanism. List Price: \$2,499. **Contact:** Ricoh Imaging, [www.us.ricoh-imaging.com](http://www.us.ricoh-imaging.com).

**An Urban Approach**

Taking notes from the Urban Disguise Classic series, the **Urban Approach 10 Mirrorless Camera Shoulder Bag** by **Think Tank Photo** provides a low-profile look for toting high-quality gear. The bag holds one medium to large mirrorless camera body or compact DSLR with lens attached and two to four additional lenses. A dedicated interior pocket stores a 10-inch tablet. A front organizer and rear pocket provide storage for accessories and notebooks, and stretchable side pockets can house a water bottle or flash. Sound Silencers can be used to silence the Velcro® closures. A padded nonslip shoulder strap, removable top grab handle and seam-sealed rain cover are included. List Price: \$134. **Contact:** Think Tank Photo, [www.thinktankphoto.com](http://www.thinktankphoto.com).

**Sony Alpha A-Mount Lenses**

Sony has developed new high-performance standard zoom and wide-angle zoom lenses. The **Vario-Sonnar T\* 24-70mm f/2.8 ZA SSM II** and **Vario-Sonnar T\* 16-35mm f/2.8 ZA SSM II** are now available for use with A-mount cameras or, using an adapter, with E-mount cameras. Both lenses utilize a Zeiss T\* coating on optical surfaces to minimize ghosting and flare. Aspherical and extra-low dispersion glass elements are used to minimize distortion and aberration. Both lenses have enhanced AF capabilities compared to their predecessors with four times the subject tracking speed due to a Super Sonic wave Motor. List Price: \$2,100 (Vario-Sonnar T\* 24-70mm f/2.8 ZA SSM II); \$2,250 (Vario-Sonnar T\* 16-35mm f/2.8 ZA SSM II). **Contact:** Sony, [store.sony.com](http://store.sony.com).

<< **Digital Director**

**Digital Director** by **Manfrotto** is an Apple-Certified interface for managing photo and video workflow by turning the iPad Air's high-definition Retina display into an external monitor and controller. This allows exposure, ISO, shutter speed, aperture, focus, white balance and image quality to be viewed and controlled via the app's Live View Mode. Digital Director shows a Dynamic Live Histogram and utilizes an interactive focus point, as well as displays Audio Levels for video use. It also provides the ability to download images directly to the iPad for quality check and instant photo editing. Downloaded images then can be shared via FTP, email or social-media networks. List Price: \$500. **Contact:** Manfrotto, [www.manfrotto.us](http://www.manfrotto.us).





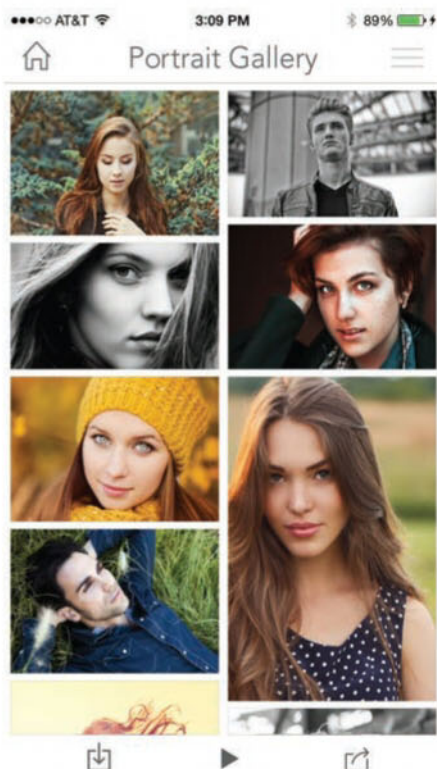


## << Practilite 602

The **Practilite 602** by **Kinotechnik** is a versatile light that fits into any kit. Within the aircraft-grade, full-aluminum, CNC-machined body, the LED Fresnel fixture utilizes a 3.2-inch 80mm lens for precise light shaping. The beam angle can be controlled from 15° to 80°. The flicker-free light is also color-variable from 3200K to 5600K to adjust to any lighting situation. All settings on the Practilite 602 can be controlled by a smartphone app, reducing the need for gaffers or lowering light stands for small adjustments. The 4x7x6-inch light uses universal AC/DC power and can be powered by V-mount and Anton/Bauer batteries. A universal umbrella mount is built in and barndoors are included. The light is also compatible with third-party light modifiers such as Profoto and Broncolor Picolite. Estimated Street Price: TBA. **Contact:** Kinotechnik, [www.kinotechnik.com](http://www.kinotechnik.com).

## Photo Moments App

Photo host and e-commerce platform **Zenfolio** has launched the **Photo Moments App**, giving clients a way to view and download digital images from their smartphones. With the app, photographers can enable and disable downloads for password-protected galleries. Once a client signs in, they can download photos and videos to their smartphone and share images through Facebook, Twitter, Instagram and personal email. Photographers can create gallery expiration dates and set watermark usage. Zenfolio is continuing to improve the app and is currently working on a client Favorites feature. The app is available on iTunes, and it's free for Zenfolio clients. **Contact:** Zenfolio, [www.zenfolio.com](http://www.zenfolio.com).



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# DPP In Focus

## New Tools Of The Trade

### DroneGuard

**Lowepro** has created the “grab-and-go”-style **DroneGuard Kit** that can be used alone or inside Lowepro bags such as the Pro Roller 200 and Hardside 400 case. The lightweight kit has been specifically designed to complement the drone “X” shape. A rigid base with a honeycomb interior creates a solid foundation and workspace, and retention straps keep the drone securely in place. Pockets and dividers offer storage for accessories. A modular battery box with dividers and a remote/transmitter section keep all components safe. The elastic loop system secures cords and tools. List Price:

\$99 (DroneGuard Kit); \$319 (DroneGuard Kit with Hardside 400 case). **Contact:** Lowepro, [www.lowepro.com](http://www.lowepro.com).



### Epson SureColor P800

**Epson** has delivered a 17-inch borderless professional printer with a compact design for desktop use. The **SureColor P800** uses Epson MicroPiezo AMC printhead technology and UltraChrome HD eight-color pigment ink for improved black density and print preservation for both color and black-and-white images. The SureColor P800 has a sheet feeder for photo and matte papers, as well as a front-in and front-out paper path for fine-art papers and posterboards. An optional 17-inch-wide Roll Paper Adapter is available for canvas or panorama prints. The printer supports connections for USB 2.0, Ethernet, wireless, WiFi Direct, Apple Air Print and Google Cloud Print. List Price: \$1,295 (SureColor P800); \$199 (optional Roll Paper Adapter); \$59 (UltraChrome HD 80 ml ink cartridge). **Contact:** Epson, [www.epson.com](http://www.epson.com).

### << Zeiss Batis Lenses

Finding the wide-angle- and tele-portrait-length lenses to be the most popular focal lengths thus far for the Sony a7 camera family, **Zeiss** has now developed two full-frame autofocus lenses for the E-mount. Both the **Batis 2/25** and **Batis 1.8/85** support manual focus with a rubberized focus ring while also offering fast, reliable and quiet autofocus, utilizing an AF drive with linear motors. Zeiss has emphasized a modern lens body design with smooth surfaces and has now included an OLED display, showing the focal plane distance and depth of field. The Batis 2/25 has 10 lens elements in 8 groups, similar to the Zeiss Distagon optical design. Aspherical elements ensure sharpness to the frame edges. The Batis 1.8/85 has 11 lens elements in 8 groups, similar to the Zeiss Sonnar optical design, and includes optical image stabilization for a sharp image in difficult light situations. List Price: \$1,299 (Batis 2/25); \$1,199 (Batis 1.8/85). **Contact:** Zeiss, [www.zeiss.com/photo](http://www.zeiss.com/photo).



### Rapid Box Duo >>

Easy to set up, quick to tear down and with highly controllable light, the new 32-inch **Rapid Box Octa Duo** is perfect for location photographers. The Duo features the same reflective silver interior, durable umbrella frame and lightweight construction of the original Rapid Box series, but the Duo offers the option to mount up to two speedlights. The built-in, solid-metal mounting tilt bracket is fully adjustable for speedlights of all sizes. The adjustable back collar prevents light leaks while still allowing access to speedlight controls. An optional deflector plate and grid offer additional light control. Estimated Street Price: \$269. **Contact:** Westcott, [www.fjwestcott.com](http://www.fjwestcott.com).



### CoolVee 7

The **CoolVee 7** by **Flashpoint** provides continuous fluorescent lighting for both still and video shooting. The seven cool-running daylight fluorescent spiral lamps offer a total output of 760 watts of tungsten light. Four switches control the configuration of lamps used, as well as their output power. The CoolVee 7 comes with two light modifiers. A detachable pebble-finished reflector creates bright direct light, while the octagonal softbox with removable scrim creates a softer glow. The CoolVee 7 comes with a one-year warranty. List Price: \$199. **Contact:** Flashpoint (Adorama), [www.adorama.com](http://www.adorama.com).



## Phantom 3 >>

DJI has announced the addition of the **Phantom 3** to their drone line. The Phantom 3 Advanced utilizes a built-in camera with a Sony EXMOR 1/2.3-inch sensor that shoots 1080p up to 60 fps. The Phantom 3 Professional has the same built-in camera and sensor, but has the ability to shoot 4K footage at 24 or 30 fps. A Main Controller collects motor speed, GPS location, automatic sensor data and user inputs to control flight behavior. This includes using an Inertial Measurement Unit with a 6-axis gyroscope and an accelerometer to detect and compensate for unwanted tilt movement. Visual Positioning Technology uses visual and ultrasonic sensors to allow the Phantom 3 to find position without a GPS. The Intelligent Flight Battery uses built-in sensors to read real-time battery status. Connect a phone/tablet to the Phantom 3 using Lightbridge to have a 720p HD live view of camera footage. Use the DJI Pilot app Auto Pilot for auto-takeoff, auto-return home and a fail-safe mode that will return the Phantom 3 to the takeoff point and land safely if it loses connection with the remote control. DJI also offers the Software Development Kit as an open resource for app development, ranging from recording live streams, gathering flight data or setting a single point of interest for the Phantom 3 to face. List Price: \$999 (Phantom 3 Advanced); \$1,259 (Phantom 3 Professional). **Contact:** DJI, store.dji.com.



## Screen Calibration >>

To ensure the colors in your print are the same as what you viewed on your monitor while processing your digital image, it's important to calibrate your monitor. **Datacolor** has released the redesigned portable **Spyder5 calibration system** with a 7-detector optical engine for increased tonal response, accurate shadow detail and smooth gradients. The Spyder5 is available in three options, depending on your level of need. The **Spyder5EXPRESS** uses an interactive 4-step guide to walk you through calibration, with a before-and-after feature. The **Spyder5PRO** includes an advanced ambient light sensor to compensate for room light, additional calibration settings and display analysis. The **Spyder5ELITE** includes a tripod mount for projector display calibration, unlimited calibration settings, monitor matching and optimized gray-balance routines. List Price: \$129 (Spyder5EXPRESS); \$189 (Spyder5PRO); \$279 (Spyder5ELITE). **Contact:** Datacolor, spyder.datacolor.com.



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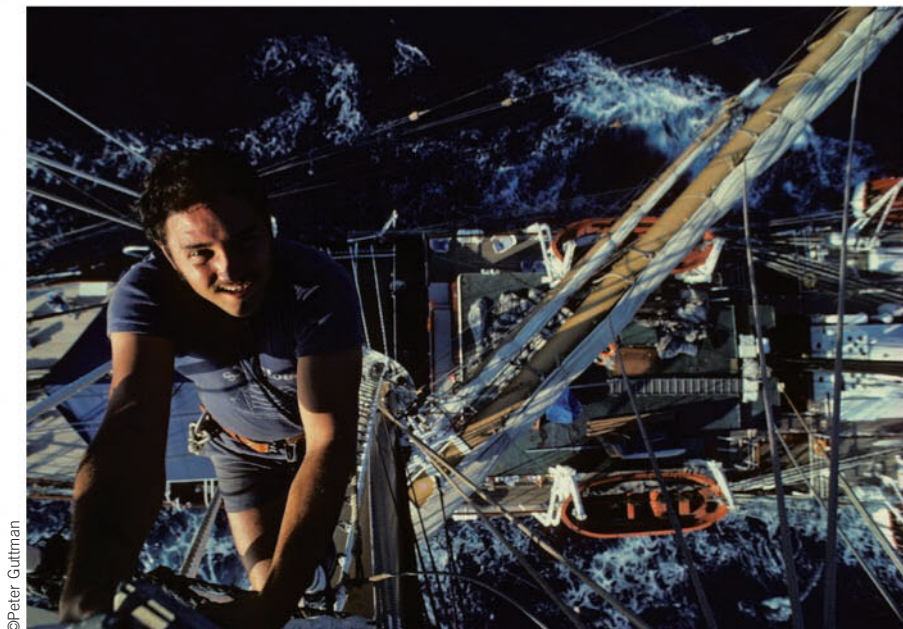




# Visioneer's Gallery

## Extreme Photography

| A devotee of film, Peter Guttman creates images from the edge **By Baldev Duggal**



©Peter Guttman

**If you've ever wondered whether chasing photos from the rigging of tall ships,** hiking onto volcanic lava flows, tracking gorillas in tropical rain forests, chasing tornadoes across the Great Plains, swimming with pink dolphins in the Amazon or sailing an icebreaker to the North Pole could put your work at the forefront of a visually saturated world, the answer is an overwhelming yes. All you'd need, in addition to the courage for such daredevil acts, would be a heart full of wanderlust that places you in the midst of those situations and an eye for the magical. Peter Guttman, the 2014 winner of the George Eastman Power of the Image award, has been under the spell of extreme adventure since the 1990s, photographing in 222 countries across all continents, publishing eight books on photography, launching one of the best-selling iPad travel apps and giving regular lectures on photography that have been called "one of the hottest tickets in New York" by NPR.

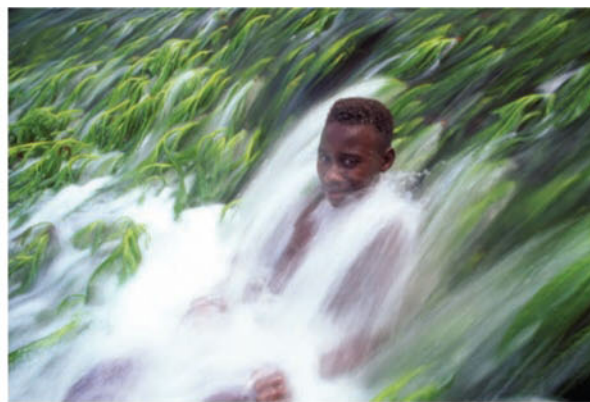
So, does Guttman create his photos or simply capture them? This is what I ask when I look incredulously at his breathtaking landscapes in which a person or people appear so perfectly placed that

they transform the scene into a specific story—a story that begins in the frame and continues in our minds. Who's that person in red, blue and yellow riding his bicycle across the field of tulips blooming in spectacular shades of greens, reds, magenta and purple? How is the backpacker climbing against the ridges of a canyon beautifully carved by the wind with such ease? Who's that child smiling at the camera and sitting with such calm against the gushing water behind him that seems to stop in slow motion? And how in the world is Guttman sitting higher than his subject on the rig of the sailboat that stretches what seems like hundreds of feet below? Each one of these pictures simply "captured" would have shown us the beauty of these locales, but by waiting or creating a moment in which people appear in these magical outdoors is how Guttman "creates" the photo. His subjects, placed almost

strategically within each picture, call out to us, to embark on an adventure of our own, to go see the place for ourselves, just once.

Guttman began his visual journey in his childhood as a painter, immersing himself in magic realism until his college years. The realization that painting commercially would lead to "giving up" his "labor-intensive" creations made Guttman choose photography instead, and his study of geography connected his love for image-making with that of discovering the world. "I developed a strong drive to experience the wonders of our planet and cram my mortality span with a kaleidoscopic spectrum of experiences," he says.

Guttman's fierce determination to cram as many experiences in life as pos-



©Peter Guttman

sible has allowed him to live a bounteous life. Yet to build such a prolific repertoire of work requires more than just a heart full of longing. It takes extreme technical dexterity in addition to the artistry. Long before GoPros and aerial drones changed the genre of extreme photography, Guttman created "surrealistic mid-air suspension shots, either utilizing his tripod as a fishing rod or attaching his camera to the wings of Allagash Wilderness floatplanes or the sails of Mojave Desert land yachts." His technical acumen with the camera, accompanied by his superb knowledge of color and

### >> More On The Web

You can see more of Baldev Duggal's Visioneer's Gallery columns on the DPP website at [www.digitalphotopro.com](http://www.digitalphotopro.com).



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## VISIONEER'S GALLERY

light, elevates his work to the sublime. Guttman has twice been the recipient of the Lowell Thomas Travel Journalist of the Year award. One of his collaborators from *Fodor's Travel* remarks, "Guttman is driven by the idea that you only live once. He's curious and interested in peo-



ple. It's not easy to place yourself in front of people from different parts of the world that don't speak your language and don't understand what you're trying to do and to get them to be natural."

Transitioning seamlessly from analog photography directly to the forefront of digital, Guttman created the best-selling app "Beautiful Planet HD." Macworld gives it glowing reviews: "Each photograph is accompanied by Peter Guttman's description of the moment when each photograph was taken. All at once a savvy encyclopedia of the world, a striking art gallery, an evocative poetry selection and an inspiring travel planner, Beautiful Planet is a lovingly curated, incisively written and joyous portrait of the planet—a rich resource of knowledge about the wonders of the world around us."

Commenting on the enormous success of this app, Guttman remarks, "I've been fortunate enough to fully realize my dream project in Beautiful Planet HD, an award-winning, number-one,

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best-selling iPad and iPhone app that comprehensively surveys the mysterious cultures, intriguing lifestyles and majestic landscapes of our terrestrial home. NBC News named it one of 'eight outstanding apps for students,' and this dazzling chronicle of earth's wonders has been adopted into the



©Peter Guttman

social studies programs of school systems around the world."

If the world of constant travel, exhibitions, writing, digital apps and lectures wasn't enough to complete the portrait of a truly fascinating artist, Guttman's love for the wild extends equally powerfully into his own home—a Manhattan apartment that has been compared by *The New York Times* to a "19th-century museum. His meticulously organized collection of rare folk art and handmade tools, toys, weapons, textiles, baskets, ceramics, etc., dedicated to the memory of extinct or nearly so ways of life and assembled as snugly as a jigsaw puzzle is a 'mirror of my personal life.' Mr. Guttman likes to say that 'experience is the richest wealth, and to acquire it and its physical representations, we forgo fancy cars and bathroom renovations.'"

I'm proud to say that Guttman has been one of our most loyal clients, working closely with us since the 1990s. An avid photographer with a true love for the medium of film, he began with

using our film processing services, which he calls the "highest quality and most reliable available," adding, "I've processed literally hundreds of rolls of Ektachrome 100VS and Fuji Velvia, and can rely on their expert handling and attention to detail. I've also used Duggal for digital scanning services and special display needs, as well. I've always found a remarkably efficient and professional partner in Duggal, and in such a challenging and com-

petitive industry, find great comfort in their enduring reliability."

I have great admiration for Peter Guttman's beautiful work, but more importantly, I salute his determination to seek experiences over everything else. In the end, that's what it's all about. Go out there. Experience life fully, and always carry a camera with you! **DPP**

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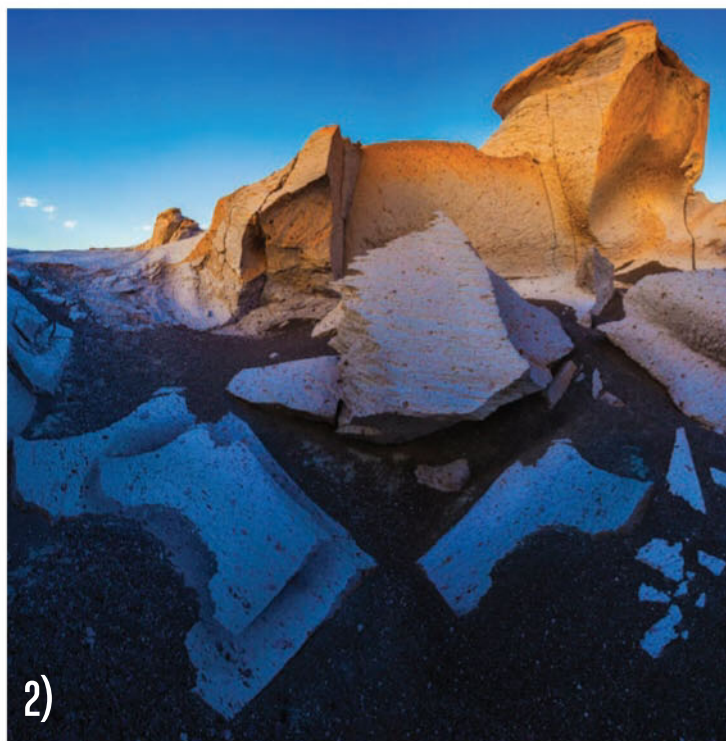
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The free Multiplugin gives you an interesting option to make color adjustments

By John Paul Caponigro



1) Original image



2)

**Wouldn't it be great if you could selectively adjust colors based on how saturated they are in Photoshop?** You can! How? With a free plug-in Adobe provides called Multiplugin; it hasn't been updated since Photoshop CS5, but it still works with current versions.

### Why Would You Want To Do This?

Do you have images where semi-neutrals aren't saturated enough, but you don't want other colors to get too saturated? Select the less saturated colors before adjusting them. Do you have images where you'd like to reduce the saturation of very saturated colors without affecting other levels of saturation? Select the more saturated colors before adjusting them. You even can select colors with medium saturation, separating them from both the high and low range of saturation. Using this technique, you

can produce subtle color effects that aren't possible with any other method.

You might ask yourself, "Isn't relative saturation adjustment what Vibrance does?" Yes and no. Yes. Vibrance does saturate the less saturated colors more than the more saturated colors and it prevents clipping in the most saturated colors. No. Vibrance offers no control over which ranges of saturation are affected; it can only adjust saturation, but not lightness or hue, and it limits how strong an adjustment you can make—it won't produce effects as strong as Hue/Saturation.

Saturation masks aren't for saturation adjustments only. This simple selection/mask can be used with any color adjustment tool in Photoshop, greatly expanding your ability to adjust color. Imagine adjusting the lightness and/or hue of high, medium or low

ranges of saturation independently of one another.

Are semi-neutrals not interesting enough? Try selecting the low levels of saturation and shifting their hue. Cool them with cyan and/or blue. Warm them with yellow and/or red. Or, try a Renaissance painting technique and add brown.

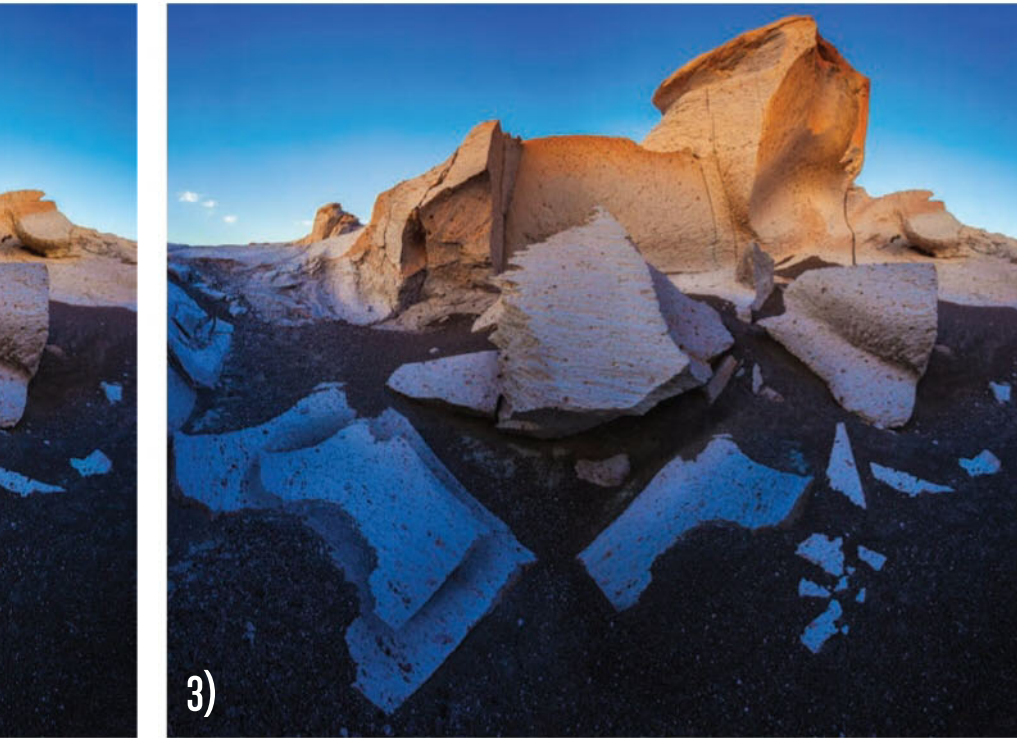
Throughout the history of photography, most people didn't think about color this way because they didn't have the ability to do it. Now you can. It's well worth your time to explore this

### >> More On The Web

John Paul Caponigro's in-depth instructionals on image-processing and printing techniques are available as an extensive archive online at [digitalphotopro.com/technique/revolution](http://digitalphotopro.com/technique/revolution).



- 1) Original
- 2) Increased saturation in high ranges of saturation only
- 3) Red and blue added to high ranges of saturation only



Saturation masks aren't for saturation adjustments only. This simple selection/mask can be used with any color adjustment tool in Photoshop, greatly expanding your ability to adjust color.

new way of seeing, thinking about and adjusting color.

#### Where Do You Find Photoshop's Multiplugin?

You can find the Mac version here: [adobe.ly/1A3WIRp](http://adobe.ly/1A3WIRp).

You can find the Windows version here: [adobe.ly/1JLsrf](http://adobe.ly/1JLsrf).

#### How Do You Install Photoshop's Multiplugin?

Take these steps on Mac:

- Download the plug-in update.
- Unzip the plug-in update.
- Open the unzipped plug-in folder.

- Drag and drop (or copy and paste) the Standard Multiplugin to Applications > Adobe Photoshop > Plug-ins > Filters.
  - Replace the existing file(s) when prompted.
  - Relaunch Photoshop.
- Take these steps on Windows:
- Download the plug-in update.
  - Unzip the plug-in update.
  - Open the unzipped plug-in folder.
  - Drag and drop (or copy and paste) the Standard Multiplugin to Program Files (x86) > Adobe > Adobe Photoshop Plug-ins > Filters, *and*, for 64-bit,



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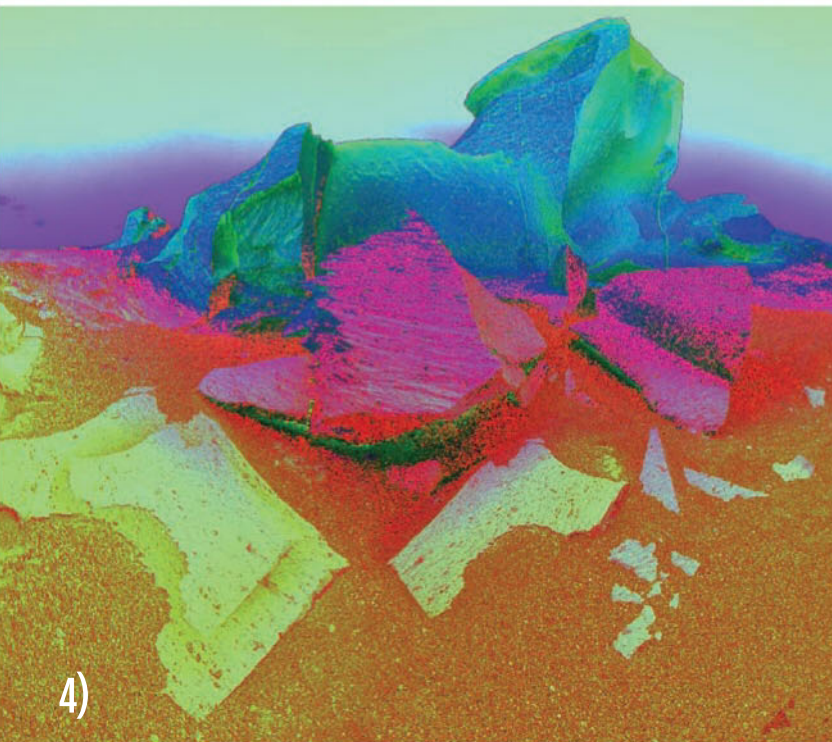
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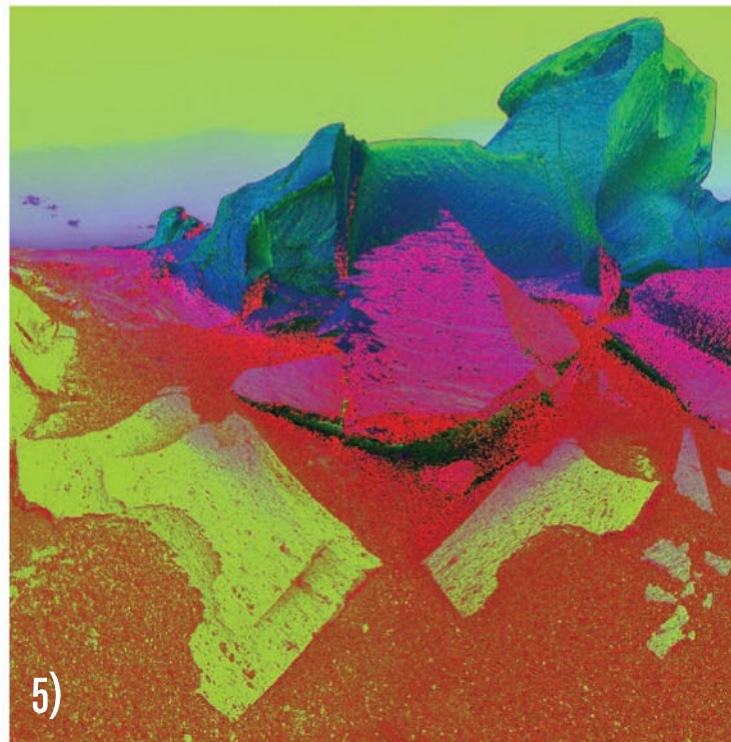
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4)



5)

Program Files > Adobe > Adobe  
Photoshop Plug-ins > Filters.

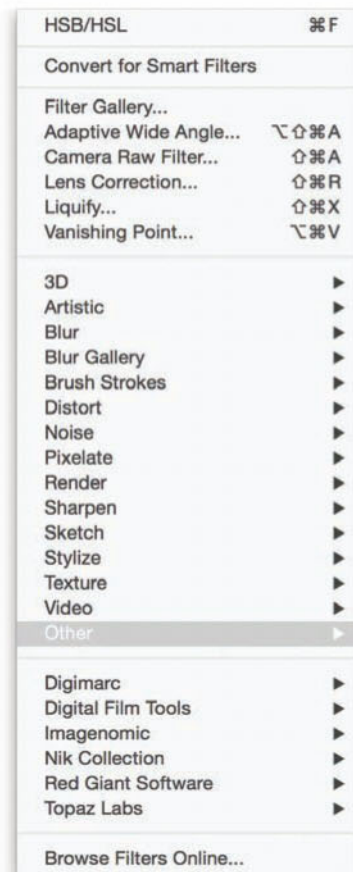
- Replace the existing file(s) when prompted.
- Relaunch Photoshop.

### How Do You Use Photoshop's Multiplugin?

- Duplicate the file you want to use it on.
- Apply the Filter > Other > HSB or HSL to the duplicate copy.
- Duplicate the Green channel.
- Return to the original unfiltered file and Select > Load Selection > Channel > Green copy from the still open duplicate Document.
- Select > Save Selection to create an alpha channel named High Saturation to store the selection, which can be activated at anytime by going to Select > Load Selection.

Or...

- With the selection active, make a mask by highlighting a desired layer and clicking the mask icon in the Layers palette. Or make an adjustment layer, in which case the mask will be made automatically.



There are small differences between choosing to simulate HSB or HSL. When in doubt, test both and then pick the one that gives you the most useful Green channel tonal structure.

Among other things, the Multiplugin will add a filter to the menu Filter > Other called HSB/HSL.

The plug-in works by simulating the HSL color space, which uses one channel for Hue, one channel for Saturation and one channel for Luminosity. It doesn't actually convert files into the HSL color space; instead, they stay in RGB. The filter only works with RGB files; it doesn't work with Lab or CMYK files. After filtration, the Red channel maps Hue, the Green channel maps Saturation, and the Blue channel maps Luminosity. Typically, this causes gross color distortions, so apply the filter to a duplicate copy of the file you want to use it on.

There are small differences between





- 4) The image converted to HSB exhibits color distortions
- 5) The image filtered to HSL exhibits different color distortions
- 6) The saturation mask made from the Green channel

choosing to simulate HSB or HSL. When in doubt, test both and then pick the one that gives you the most useful Green channel tonal structure.

Selections based on the Green channel will target more saturated values. The more saturated the color is in the original, the lighter the values will be in the channel, the more it will be selected—and vice versa. You can invert the channel or mask to target less saturated values instead (Image > Adjustments > Invert). And you can adjust the relative brightness or contrast of the values in a mask by apply-

ing Curves to the channel or mask (Image > Adjustments > Curves). By adjusting the contrast of the channel or mask, you'll find you have an extraordinary ability to very precisely target all colors with specific ranges of saturation.

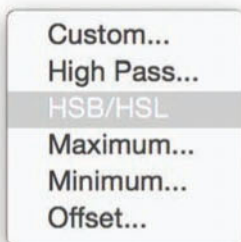
### Can You Target Only Medium Ranges Of Saturation?

Yes! Here's how:

- Load the selection of the most saturated colors, Select > Load Selection > High Saturation.
- Add a mask to any layer or adjustment layer.
- Load and invert a selection of the most saturated colors, Select > Load Selection > High Saturation and check Invert.
- Fill the selection with black.
- Adjust the lightness/contrast of the mask with Curves, which now won't affect the most and least saturated colors.

Using these same techniques, you

(Cont'd on page 78)



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# Hi-Tech Studio

## Strobes On The Go

With a combination of light weight, portability and high power, monolights are serious tools for wedding photographers who need more than an on-camera flash

There are two basic types of studio flash: powerpack-and-heads systems and monolights. The former provides a lot of power and control, but is a bit unwieldy, and the cables connecting the lamp heads to the powerpack are just waiting to trip someone. Monolights are self-contained; the lamp head and the powerpack are built into a single unit. Like the pack-and-heads systems, they can run off AC power, but many monolights also can be operated on battery power, making them great location light sources.

Most monolights are much more powerful than shoe-mount flash units. More power means you can shoot at smaller apertures to increase depth of field, especially important when using umbrella reflectors and the like, which greatly reduce intensity. While shoe-mount flash units are rated in guide numbers, monolights and studio flash are rated in watt-seconds or joules (one joule = one watt-second). Guide numbers are measures of output, while watt-seconds and joules are measures of generator power, so they can't really be compared (output depends on generator power, flash head and reflector), but, roughly, 600 watt-seconds or joules would give an ISO 100 GN of around 80 in meters or 262 in feet (much depends on the reflector).

Monolights are also bulkier than shoe-mount flash units, so if bulk is a concern, pay special attention to the size and weight of the monolight and battery pack (if a separate unit) in the specs when evaluating units. Many of today's monolights are more compact than previous generations. Of course, you aren't

going to use a monolight on-camera, so bulk is mainly a concern when carrying the gear to and from locations.

Battery technology is better today than in previous generations, with battery packs that are more compact and provide more flashes per charge. When checking specs, make sure you're comparing like with like: The number of full-power flashes will be much lower than the number of 1/32-power flashes. The same applies to recycling times. A unit will recycle much quicker after a 1/32-power pop than after a full-power one. Power setting also affects flash duration. Duration is longest at full power and briefest at minimum power. It's not a bad idea to carry a spare battery or two if you plan to do a lot of shooting at a location that doesn't have access to AC power; in such cases, battery packs that have removable batteries are a big plus.

One of the big advantages of monolights is the wide range of excellent light modifiers available—parabolic reflectors, umbrellas, light boxes,

snoots, grids, beauty dishes, barndoors and more. Many units accept standard "S" modifiers. Check to see what's offered for each unit you're considering to make sure what you need is available. For a wedding shooter who wants more light-shaping at his or her disposal, the array of sophisticated modifiers is incredibly beneficial.

### Bowens

The Gemini 750Pro monolight from Bowens provides flash durations up to 1/2300, quick 1.5-second recycling and 750 watt-seconds of power (ISO 100 GN 100 in meters/328 in feet). It features a proportional modeling light, a color temperature of 5600K (+/-300K) and optional remote radio triggering via the PocketWizard BowensGEM receiver module or Pulsar remote trigger card. The 750Pro has a cooling fan, and it can be powered by AC or an optional Bowens Travelpak battery, which can handle two Gemini units. Gemini 750Pro dimensions are 6.7x16.1x5.2 inches; weight is 8.8 pounds. The Travelpak (Small) measures 6.7x5.5x8.1 inches and weighs 11 pounds; the Travelpak (Large) measures 6.7x5.5x9.4 inches and weighs 14 pounds. The Large pack provides about twice the number of flashes as the Small. [www.bowensusa.com](http://www.bowensusa.com)

### Broncolor

Broncolor offers Siros monolights in 400- and 800-joule models. The Siros 800 S provides flash durations up to 1/8000 (with a special HS flash tube in HyperSync mode), recycling from 0.02 to 0.95 seconds and 800 joules (watt-seconds) of power. It features a proportional modeling light, a constant



**CLOCKWISE FROM TOP:** Bowens Gemini 750Pro; Flashpoint RoveLight 600; Dynalite Baja B4. **RIGHT:** Interfit Xtreme.



color temperature of 5500K (thanks to Enhanced Color Temperature Control) at all power settings and remote control via WiFi and smart device, plus radio control or PocketWizard control. The Siros has a cooling fan, and it can be powered by AC or the optional Move battery pack. The Siros 800 S dimensions are 5.1x12.6x7.1 inches, and weight is 7.9 pounds. The Move battery pack dimensions are 8.3x6.7x9 inches, and weight is 13.7 pounds, including battery. [www.hasselbladbron.com](http://www.hasselbladbron.com)

### Dynalite

Dynalite's Baja B4 battery-powered monolight features built-in wireless control. The 400 w/s Baja B4 provides flash durations from 1/500 to 1/12,800, recycles in 0.2 to 3.7 seconds, and delivers up to 550 flashes per charge at full power and up to 3600 at minimum power. It features a 5W modeling light, a color temperature of 5500K (+/-200K) and a 2.4 GHz wireless triggering system that works up to 590 feet away and can control up to six groups, with up to 16 channels per group. Dimensions are 13.5x4.8x8.6 inches; weight is 6.1 pounds. [www.dynalite.com](http://www.dynalite.com)

### Elinchrom

Elinchrom's Ranger system consists of three monolight heads and the Ranger RX Speed AS portable battery pack. The Ranger A (Action) head can deliver durations as fast as 1/5120 via superfast channel B. The Ranger S (Standard) head is excellent for general purposes and ideal for outdoor use with HyperSync high-speed flash. The Ranger RX Ringflash 1500 encircles the camera lens, providing shadowless lighting for close-ups and fashion. All provide up to 1100 watt-seconds of output, color temperature of 5500K and recycling to full power in 3 seconds. The battery pack provides EL-Skyport radio remote control and triggering; an optional WiFi module and the EL-Skyport app let you control things from your iPad, iPod touch or iPhone. The S and A heads both measure 9.4x5.5x8.3 inches and weigh 5.2 pounds, including cable. The Ringflash head measures 9.0x7.9x12.6 inches and weighs 3.9 pounds. The

Ranger RX Speed AS battery pack measures 7.5x5.5x11 inches and weighs 17.6 pounds. [www.elinchrom.com](http://www.elinchrom.com)

### Flashpoint

The Flashpoint RoveLight 600 monolight is a self-contained, battery-powered unit with a 16-channel TRS radio controller. It provides flash durations up to 1/15,000, recycling from 0.3 to 3.5 or 0.3 to 4.5 seconds, and settings from 1/128 to full power (600 watt-seconds). It features a color temperature of 5500K (+/-200K) and an LED modeling lamp. Dimensions are 5x5x10.5 inches, and weight is 5.5 pounds. [www.adorama.com](http://www.adorama.com)

### Hensel

Hensel's Porty L 600 and Porty L 1200 portable battery units can power a number of Hensel AC monolights. The L 600 provides up to 600 w/s, with flash durations of 1/4200 to 1/7650 and recycling times from 0.15 to 1.1 seconds. The L 1200 provides up to 1200 w/s, with flash durations from 1/2400 to 1/5200 and recycling times from 0.2 to 2.1 seconds. Both units measure 7.8x8.9x8.5 inches; the L 600 weighs 11.9 pounds, and the L 1200 weighs 13 pounds. Hensel monolights include the Expert D (500 and 1000 w/s, with three built-in radio receivers), the Integra Plus (250, 500 and 1000 w/s, with built-in Strobe Wizard radio receiver and freemask, which takes a normally lit image and another using only the backlighting for easy masking in Photoshop), the compact Integra Mini (300 and 500 w/s), and the Speed Max, which can deliver durations as brief as 1/66,660 second and up to 31 flashes per second. [hensel.eu](http://hensel.eu)

### Interfit

The Xtreme300 Flash Head from Interfit is a 300 w/s unit that can be



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used with AC power or the optional Stellar Xtreme Battery Pack, which provides more than 100 full-power flashes per charge. The Xtreme300 head provides power settings from 1/16 to full, 2-second recycling to full power (on AC) and a color temperature of 5600K. There's a 150W modeling lamp (AC operation only), and the mounting bracket is on a rail so you can balance it easily when using large light modifiers. The Xtreme300 measures 17x10x5.5 inches and weighs 4 pounds; the Xtreme Battery Pack measures 7.5x6.5x3.5 inches and weighs 3.1 pounds. [www.interfitphotographic.com](http://www.interfitphotographic.com)

## JTL

JTL offers 300, 400, 600 and 1000 w/s Mobilight monolights that run off AC or battery power (and come with both cord and battery), as well as the DC-600 and DC-1000 600 w/s and 1000 w/s Mobilights, which run on battery only, providing up to 500 full-power flashes with the DC-600 and up to 260 with the DC-1000. All have a built-in photo slave and a 360° universal radio receiver for wireless remote control. The AC units have 150W modeling lights, while the battery-only ones have a 10W modeling lamp. Color temperature is 5600K. The AC/battery units weigh from 3.3 to 5 pounds, and the DC-only units weigh 5.5 pounds. Dimensions for the DC-600 are 5x5x8 inches. [www.jtlcorp.com](http://www.jtlcorp.com)

## Paul C. Buff

Paul C. Buff offers two battery packs, both of which can be used to power up to four of its monolights—White Lightning, AlienBees, Einstein and Vagabond. The compact Vagabond Mini Lithium (3.5 pounds) provides 200 to 250 flashes per charge with 1280 w/s, with recycling times from 1 second (with 150 w/s connected) to 20 seconds (with 3200 w/s); the Vagabond Lithium Extreme (6 pounds) provides

recycling times twice as fast. The all-digital Einstein E640 monolight has a built-in fan and miniSD slot for firmware upgrades. Four AlienBees units (160, 320 and 640 w/s, and a 320 w/s ringflash) offer power settings from full to 1/32. Three White Lightning units (330, 660 and 1320 w/s) offer dual power; high is adjustable from full to 1/32 and low from 1/4 to 1/128. All offer quick recycling and built-in slave triggers. [www.paulcuff.com](http://www.paulcuff.com)

## Photogenic

Photogenic's compact StudioMax III monolight line includes three models that can run on battery power, as well as AC. The AKB-1 battery pack can deliver more than 200 full-power flashes with the 160 w/s AKC160B and 150 with the 320 w/s AKC320B units. The battery pack weighs 3 pounds, as do the monolights. The monolights measure 5.3x5.3x7 inches, and the battery pack measures 8.8x4.4x1.9 inches. The AC320BR monolight has a built-in radio remote receiver.

[www.photogenic.com](http://www.photogenic.com)

## Priolite

The MBX500 and MBX1000 from Priolite provide studio power (500 and 1000 w/s, respectively) without the hassle of cables or heavy external battery packs, thanks to the exchangeable lithium-ion batteries built into the back of the lights. With the power of 10 to 20 speedlights packed into one unit, the MBX series allows you to balance out bright sunlight when on location. Both units feature a quick duration of 1/4500 at full power, modeling lights, optical slaves

and bidirectional radio controls. The MBX500 measures 15.7x6.7 inches and weighs 7 pounds, including battery. The MBX1000 measures 18x6.7 inches and weighs 9.9 pounds, including battery. [www.priolite.com](http://www.priolite.com)

## Profoto

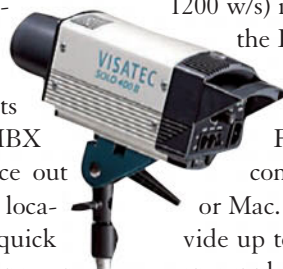
Profoto has recently added the B2 250 AirTTL battery-powered monolight to complement its B1 500 AirTTL monolight; the new unit is a lighter, more compact counterpart to the B1. Both units provide TTL exposure control with Canon and Nikon DSLRs. The new B2 can deliver up to 250 w/s with settings from full power to 1/256. Flash durations range from 1/1000 to 1/9300 (to 1/15,000 in Freeze Mode), recycling times from 0.03 to 1.3 seconds (with 20 flashes per second in Quick burst mode). The included battery pack provides up to 215 full-power flashes. Built-in AirTTL provides wireless sync. The B2 head measures 3.9 inches in diameter and 4 inches in length, and weighs 1.5 pounds. The battery unit measures 6.3x3.1x6.7 inches and weighs 3.5 pounds. Despite the B2's compact size, it can use all Profoto light modifiers. [profoto.com](http://profoto.com)

## Visatec by Bron

Visatec offers two lines of monolights, both of which can be powered by AC or the Broncolor Powerbox 900 battery unit. The Solo B line (130 to 1200 w/s) is lower priced, yet versatile; the Logos line (300 and 600 w/s) features higher-end units.

RFS models use the Radio Frequency System remote control via transmitter for PC or Mac. The Powerbox 900 can provide up to 240 flashes at 300 w/s and can supply up to 900 w/s of total output. [www.hasselbladbron.com](http://www.hasselbladbron.com)

DPP



**TOP TO BOTTOM:** Profoto B2 250 AirTTL; Paul C. Buff Einstein E640; Bron Visatec Solo 400 B.



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Wedding photographers have the tough job of capturing images that a couple will enjoy for a lifetime. Some photographers rely on their unique style, while others put increased effort into connecting with the couple through the entire wedding process. We talked with top wedding photography studios to discover their secrets to success.

## Stout Photography >>

**Jessica Stout**  
**stoutphoto.com**

**I'm Jessica, and I'm an international documentary wedding photographer.** There are precise moments of my life I'd give anything to have a picture of, and that really drives me. I believe in honest photography. For me, it's not about the posed or contrived, but the stories inside the image. I'm passionate about preserving the energy and relationships of the people we photograph. Photography is an extension of my heart and mind, and I really couldn't imagine a life without my camera.

### **How do you define your shooting style?**

A combination of many, really. Most often, though, I define myself as a creative documentary wedding photographer. First and foremost, I want to document a wedding day with integrity and honesty. I want to tell the story without becoming part of it. I also think it's essential to have the traditional expectations of wedding photography: remarkable portraits, family photos and everything in between.

### **What are your "must-capture" shots?**

When a really profound moment that's full of emotion and good light comes together in one image, my heart is fullest. To me,

capturing the energy, love and relationships of a day trumps anything else. With that said, giving our couples really remarkable portraits they can be proud to hang on the wall is something we strive for, as well.

### **How do you create a positive working relationship with your clients?**

Communication and managed expectations is key for us. I'm in constant communication with our couples, often reaching out to them for information before they have the opportunity to ask. I want to make sure they know I'm here for them and excited about their day. I email them a questionnaire 45 days prior to the wedding requesting details about their timeline, family photo requests, feedback they might want to share about their engagement session and more. After the wedding, we send them an email letting them know what to expect and when—again, reaching out to them before they even have a chance to ask. I always want to be one step ahead of them.

### **What's the single most important business advice you've learned?**

That's tough. I'd say find a balance between creating work that stands out and pricing yourself within the demand of your market.

### **How do you grow your business?**

A combination of vendor relationships, word of mouth and social media, in that order.



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## Equipment:

**Nikon D750**

Prime lenses ranging from  
28mm *f*/1.4 to 135mm *f*/2.0  
Never carry less than 5 flashes





## Shannen Natasha >> Weddings

Shannen Norman  
shannennatasha.com

**I grew up in Southern California and graduated college in 2008 with a business degree.** I was a graphic design major for a semester, which is how I got introduced to photography. I had no intention of making it a career, to be honest. I thought it was fun and interesting, saved up and bought a bit of gear. I worked for two years outside of college at a design firm and then got to the point where I either had to start saying no to wedding inquiries or jump in. And so I jumped, and I couldn't be happier. I moved to New York in 2010 and moved back to California at the end of 2014. I'm thankful for my career and getting to shoot with the lovely people I do.

### **How do you define your shooting style?**

I would say my style is a mix of documentary with editorial. I want to capture the story and

the moments that are happening throughout a day in a real way, but I also want to get amazing images of the couple and details that may not have happened without me setting them up. Capturing the beauty of the environment with the emotions of the celebration is a definite aim.

### **What are your "must-capture" shots?**

I feel like killer images of the couple together are a must-have. Those and trying to get images of the beauty of the scene mixed with the happenings of the day. All of it works together to tell the story.

### **How do you create a positive working relationship with your clients?**

I think that when clients feel like they not only have a great photographer at their side, but also a friend, they're able to be comfortable and have fun in the whole process. I want to not only inform and educate my couples, but to have them enjoy their day and feel like they're in good hands.

### **What's the single most important business advice you've learned?**

Hustle. I think that's a really important

business aspect that's easy to forget about when working for yourself. It's so important to show up each day and be proactive in working really hard to be successful.

### **How do you grow your business?**

I'm finding more and more how important it is to create and maintain relationships with people in the industry. That, along with pushing my work out there via social media, blogging, getting on wedding blogs and occasionally sending out promos. The more I can get my work in front of people and be remembered in the sea of endless photographers, the better my business will do.

## Equipment:

Canon EOS 5D Mark II  
Canon EF 24-70mm f/2.8L  
Canon EF 35mm f/1.4L  
Canon EF 50mm f/1.4  
Canon EF 85mm f/1.2L II  
Canon 600EX-RT Speedlite  
Holga camera  
Polaroid Land camera



## << Stark Photography

Lindsay and Daniel Stark

[www.starkphotography.com](http://www.starkphotography.com)

**We're Daniel and Lindsay Stark**, a husband and wife photography team specializing in artistic documentary wedding photography. Over the past nine years, we've photographed hundreds of weddings across the globe, but proudly call Portland, Oregon, our home base. We're humbled and thrilled to be awarded and recognized as some of the top wedding photographers in the world by Fearless Photographers, ISPWP, Junebug Weddings and The Huffington Post. But what brings us the most satisfaction is the sense of adventure we receive in meeting each new couple and photographing each new wedding week after week.

### **How do you define your shooting style?**

Our style can best be described by describing us and the couples we photograph: romantic, fun, curious and adventurous. We want to capture the spirit and emotion of a wedding in an artistic and creative way while at the same time revealing moments that might have gone unnoticed.

### **What are your "must-capture" shots?**

When we're working, we don't so much look for "must-captures," but rather keep a couple of main goals in mind so that, at the

end of the day, we photograph everything, from the expected beauty to the unexpected stories that will undoubtedly unfold. One, we want to retell the couple's story, so we always have our camera ready to click and capture real moments between the bride, groom and the people they love. Two, we love to make a great fun portrait for the couple that reflects where and when they tied the knot. We want awesome light, a thought-provoking composition and for the couple to have a good time while we're at it, so we get them in a natural moment.

### **How do you create a positive working relationship with your clients?**

We're positive people! We love to meet new people, especially our clients. From the beginning, we're prompt, friendly and responsive to all their needs. We love to help, and we love the feeling of knowing we've made their day and the process of working with us as smooth as can be. Building a connection with our clients is every bit as important as the photos we deliver to them. And from building a solid connection, we're able to take photos that are even more powerful. So it's a win-win for everyone.

### **What's the single most important business advice you've learned?**

Match the quality of your work to the quality of your service, from your photos to your client relationships to your business cards

to your website. Everything reflects you and your brand, so don't let any part of it be less amazing than the other.

### **How do you grow your business?**

Word-of-mouth referral has been really good to us and is our number-one form of marketing. We've developed some amazing friendships with our wedding clients, and they refer us to friends of theirs who get married. Then those couples become our friends, too, and the connections just grow and grow! It's not only incredible for our business, but has enriched our personal lives so much, too. Aside from referrals, we also use Instagram and Facebook a lot to promote our work. Lindsay crunches out a newsletter a couple of times per year to keep former and current couples in the loop, too. We were recently featured on ShotKit, a website blog that looks into the bags of photographers: [shotkit.com/stark-photography](http://shotkit.com/stark-photography).

## Equipment:

4 Canon EOS 6Ds  
2 Canon EF 35mm *f*/1.4L lenses  
2 Canon EF 85mm *f*/1.8 lenses  
Canon 550EX Speedlite  
Canon 580EX II Speedlite  
Canon 600EX-RT Speedlite  
Yongnuo YN-565 EX II flash  
Yongnuo YN-622C triggers  
Switronix TL-BT200 TorchLED  
HoldFast MoneyMaker straps





## JLB Photography >>

Jeffrey Lewis Bennett

[www.jlbwedding.com](http://www.jlbwedding.com)

**I'm 37, married with two kids.** I worked as a graphic designer here in the Detroit area before I did much photography. What started as a side job in 2003 eventually grew into equal demand on my time as my day job. In the spring of 2010, my wife gave me the final push to do photography full time. That was one of the best decisions I've ever made. I'm now consistently booked a year in advance and cover weddings all over the United States. I've also received some international attention for the animated GIFs I create for my clients.

### How do you define your shooting style?

I describe my style as "Available Light—Art Directed." I like to have some control over the scene and give my clients a lot of direction, but I'm always looking for real moments happening inside what I set up. For the creative shots, I very, very rarely use

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for more insight from leading  
wedding photographers  
about what it takes to be  
successful in today's market.

any reflectors or lighting. I also work alone—no assistants. I've found this increases my artistic drive.

### What are your "must-capture" shots?

Three shots I'm always looking for: an "American Gothic"-inspired, serious-faced couple's portrait; a wide shot where the entire scene is as important as the subjects; and a tight fun/romantic shot of the couple that's backlit—sunset, if possible.

### How do you create a positive working relationship with your clients?

Be attentive. I respond to emails in a few hours, post teasers to Facebook within 24 hours and deliver finished work just a week or two after. I believe in a combination of listening to what the client wants and leading.

### What's the single most important business advice you've learned?

Being a fun, calm, positive leader, not a tyrant, on the day of has been integral to my success. This has been noted in my client feedback as being just as important to them as the quality of the images.

### How do you grow your business?

It has been a combination of a strong website, online advertising, local networking, social media and submissions to publications that has built the brand. I've never done a bridal show.

### Equipment:

2 Canon EOS 5D Mark IIIs  
Canon L-series prime lenses  
from 14mm to 135mm  
Manfrotto CF tripods  
Think Tank Photo bags  
HoldFast MoneyMaker strap



## << Chrisman Studios

[www.chrismanstudios.com](http://www.chrismanstudios.com)

**We are** Ben Chrisman, Erin Chrisman, Mauricio Javier Arias Mora, Joseph Victor Stefanchik and videographer Vladimir Chaloupka.

### **How do you define your shooting style?**

The most apt description of our style is probably “creative documentary.” We come from newspaper backgrounds, so our foundation is in documentary photography. And then we complement our documentary coverage with experimental, creative portraiture.

### **What are your “must-capture” shots?**

For us, the absolute most important thing is capturing the story of the day—showing the emotion, the interactions and the feel of the day. The creative portraiture is also important, but something we consider a bonus to the documentary photos. And then showing what the day “looks” like in terms

of decor, details, etc., is the last piece that rounds out our coverage. We’re extremely thorough on a wedding day and feel proud that we can deliver creative photos, but also classic, traditional photos such as timeless bridal portraits, family photos, and food and decor photography.

### **How do you create a positive working relationship with your clients?**

We communicate with our clients all year leading up to their weddings. We like to send updates and check in on them so they always feel confident about how the day will play out and how the photography will be implemented.

### **What’s the single most important business advice you’ve learned?**

Always stay positive.

### **How do you grow your business?**

Our business is sustained primarily by word of mouth, but we’ve also developed our website to be SEO-based, so we’ve begun getting lots of new inquiries through Google searches.

## **Equipment:**

There are four of us, so here’s our comprehensive list:

**Nikon** D750

**Nikon** D810

**Canon** EOS-1D X

**Canon** EOS 5D Mark III

**Nikon** SB-910 Speedlight

**Neewer** TT850 flash

**Neewer** wireless flash transmitters

**Canon** 600EX-RT Speedlite

**Profoto** B1

**Profoto** B2

**Cheetah Light** V850

**Lowel** GL-1 Hotlight

**MagMod** flash modifiers

**HoldFast** MoneyMaker camera straps

**Think Tank Photo** camera bags

**Kelly Moore** camera bags





## Tori Pintar

[www.toripintar.com](http://www.toripintar.com)

**Tori Pintar is a wedding photographer, traveler and avid home cook.** She has had the good fortune of photographing couples all over her home state, Montana, and the U.S. Her pursuit and eventual career as a wedding photographer began with a point-and-shoot camera and a round-the-world trip in her early 20s. Tori is a big proponent of solo travel, especially for women. She recently spent five weeks traveling in India alone. When she's at home, you'll find her in her kitchen making a huge mess, but usually for a meal worth every last dish.

### **How do you define your shooting style?**

Honest, raw and sentimental. I strive to create images that are very representative of the mood, emotions and overall feeling at a wedding. I'm not interested in fluff. People are people. Sometimes I feel like brides and grooms, photographers, and the wedding industry have forgotten this. We try to enhance moments with lots of Photoshop, props, even natural backdrops, when the stories and emotions of the people in our photos are already more than enough.

### **What are your "must-capture" shots?**

Portraits of the bride's and groom's parents

together. It only takes a moment to squeeze in these shots, but they have tremendous value to the couple and their parents. It's a big day for the parents, and this is a small way to celebrate their relationship and the joy they feel celebrating this major milestone in their child's life.

### **How do you create a positive working relationship with your clients?**

I often joke with prospective couples at the end of our first meeting that they should hire me if they'd want to drink an entire bottle of wine with me or go camping in the back-country together. From the very beginning, I want them to know that I'm asking to be more than just another vendor. When I leave a wedding feeling like an old family friend, I know we've created better images together and they've had the best experience. Leading up to the wedding, I do small things to build up our friendship like sending them postcards from my travels, cooking them dinner in their homes or mine and sending other small gifts that remind them that I'm there for them.

### **What's the single most important business advice you've learned?**

To follow my own path. As cliché as that might sound, I'm human and struggle with comparison. When I get caught up in what other photographers are doing and making, I start to lose confidence and belief in myself.

We're in a saturated field, which is a blessing and curse. While wedding photography may be highly competitive, this competition creates a lot of room for different photography styles and ways of running a business. When I take images and make choices for my clients that resonate with me and what I believe about life, my clients are better served and I'm more fulfilled.

### **How do you grow your business?**

Referrals from past clients, vendors and my local community have been integral to the growth of my business. I've struggled with SEO and a strong web presence, and I'm definitely not an avid blogger. I've invested most of my energy into my clients, and creating a real, personal experience for them. I try to go above and beyond for them, and the vendors I work with. Facebook has been a great resource for me in the past, but I've begun to switch my energies to Instagram.

## Equipment:

2 Canon EOS 5D Mark IIIs  
Canon EF 35mm *f*/1.4L  
Canon EF 50mm *f*/1.4  
Canon EF 85mm *f*/1.8  
Canon EF 100mm *f*/2.8  
Canon EF 70-200mm *f*/2.8L  
Fujifilm X100S for travel and personal photography





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INSTAGRAM: [@alexsmithphoto](https://www.instagram.com/alexsmithphoto)

### #HOLDFASTSELFIE

This was one of the winning images submitted via the HoldFast Selfie contest by real photographers being real about what they use and why.



**HOLDFASTGEAR.COM**

(@ or #) [@holdfastgear](https://www.instagram.com/holdfastgear)



A close-up, high-contrast black and white photograph of a person's face, focusing on the eye and a braid. The image is dark and moody, with the subject's eye looking directly at the camera. A single braid is visible on the left side of the face.

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sponsors, BookBaby and  
Think Tank Photo, for making  
this contest one of our best yet.





**1st Place** | Glance Of Sadness  
Pol F. Gillard | [www.geosolve.be](http://www.geosolve.be)

This image was taken during the "Saga Africa" event in my hometown of Hannut. This young girl was sitting alone in a corner, and her thoughts seemed to be very far from the place she was sitting in; her eyes were sad. She left her country because of the war; her parents didn't have that chance. The shot was done with my Nikon D700 and a Nikkor AF-S 24-70mm *f*/2.8 prime lens.

# the FACE WINNERS



**2nd Place** | Kimberly-Clark  
Andy Goodwin

This was one of those projects that had lots of moving parts and considerations, but I knew that it had the potential to be an award-winning campaign—which it turned out to be (Chicago ADDY Awards). When you're working with photos that will ultimately be complex composite shots, you should always start with your background "plate" so you can marry the studio shots perfectly. A great crew and creative team made this a really fun project to work on. Advertising Agency: gyro Chicago. Creative Director: Andrew Mamott. Retouching: Filtre Studio.





**3rd Place** | Taking A Break  
Theodore Lo

This image was taken in Danba, Sichuan, China. While we were taking pictures of the beautiful scenery around us, I noticed a local tour guide was taking a cigarette break on the roadside. I took a picture of him, trying to capture his facial expression and the cigarette smoke. This image was taken using a Nikon D300 and a Nikkor 18-200mm *f*/3.5-5.6 lens.



# the FACE HONORABLE MENTION



1



2



3



4



5

**1) Fish Story** | Marc Lamey  
This photograph was done in-studio using a Nikon D800 and a Nikon 85mm *f*/1.4 prime lens. I used real fish from the fish market to make it. The light is coming from one 60cm beauty dish and a reflector. I wanted to have a “beauty and beauty” look rather than a “beauty and the beast”—the beauty of the fish and the beauty of the model, Audrey, in a fashion style with the make-up and the hat.

**2) Syren II** | Patrizia Burra  
The shooting session was done in my studio with a white backdrop with three continuous lights. I cropped the image of the model, and I replaced the background

with three other photographs: the room where the model was placed, the room with the curtains rising behind and the dummy. I added special painting with Photoshop. My camera is a Phase One 45+ with a Mamiya 35mm lens.

**3) Elephant Woman** | Marc Lamey  
This photograph was done in-studio using a Nikon D700 and a Nikon 50mm *f*/1.4 prime lens. I wanted to play with a gas mask to make something different from the usual “on the face” and keep the beauty of the model. The structure of the mask was, for me, transforming the model into a kind of elephant shape while keeping her beauty. This photograph was shown in one of my

exhibitions and was really appealing for the hundreds of young kids visiting this exhibition. The light comes from a single 90x60 softbox.

**4) I Got This** | Scott Bell  
This image is part of a series of sports images I’ve been working on that I refer to as “in your face” photography. The idea is to get dramatic angles of the athlete that would be dangerous, if not impossible, to do during an actual event. This approach gets the viewer up close and personal, which makes it more about the individual and not just about the action. To bring the photograph out of my head and into reality, I reached out to Norge Ski Club,

about 30 minutes north of me in Illinois. They were excited by the idea of the shot, and they hooked me up with U.S. Ski Jumping Team member AJ Brown, who grew up and trained at the hill. The image was shot on a Canon EOS 5D Mark III. The background and skier were shot separately to get the feeling I needed for the finished piece.

**5) Reflections** | Caesar Lima  
“Reflections” is a new series taken with the Sony a7R mirrorless full-frame camera and Sony FE 70-200mm *f*/4 lens. The idea is to explore the double imagery that we get when we shoot through a big piece of glass or window—it’s like adding another layer to the image.





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With boundless enthusiasm and energy and an uncanny ability to connect with the bride, groom and guests, **Jasmine Star** is casting her own light in the firmament of the new generation of wedding pros

By William Sawalich >>  
Photography By Jasmine Star



**I**f Jasmine Star hadn't become a wedding photographer, if she had stayed in law school and passed the bar, she'd probably be keeping her chin up and muddling through a career she didn't particularly love, maintaining a positive mental attitude and sharing inspirational memes with friends on Facebook. But, lucky for her, and for the brides of Southern

California, Star dropped out of law school to follow her dream of becoming a wedding photographer. Ten fast years later, she's one of the highest-profile wedding photographers in the country, and she's as passionate as ever about bonding with brides, documenting their big days and inspiring fellow photographers to follow their dreams.

**DPP:** As your profile has increased, has

the pressure to perform also increased?

**Jasmine Star:** I was just reading about this theory that success is like walking a tightrope: the more successful you become, the higher that tightrope is lifted and the larger the scale of the fall. You feel that pressure, and I think that the pressure cuts both ways. The pressure has forced me to become a stronger photographer in a shorter





# Fields Of JASMINE

amount of time, but also you are your own worst critic, and sometimes people online criticize the work because more people are seeing it.

**DPP:** There are some haters out there.

**Star:** Oh, goodness, I couldn't agree more about that.

**DPP:** Is the marketing and branding as much work as it appears?

**Star:** The actual branding, marketing,

social media, blogging—that takes more time than actually being with my camera. Looking back at it, when I first started, I aspired to be a photographer. Now I aspire to be a very strong businesswoman with a camera. And that's a very different thing. I'm a first-generation Hispanic, I'm a first-generation college student, and when I went to school, I think my parents sacrificed so much to bring

our family to a place where education was a luxury, and I wanted to treat it as such. So I pursued a degree in business administration and I understood basic business principles, and so when it came time—I didn't get into photography after college, I actually went to law school. And then my mom had a relapse of brain cancer.

It's actually a really good story



# Fields Of JASMINE



because it was a pivot point in my life. I was so unhappy in law school, but I felt like this was what I needed to do. And when she had a relapse, I woke up one day and was, like, okay, I want to be with my mom because I don't know what the future has in store. And J.D., my then-boyfriend, proposed, and we planned a wedding in three months in Hawaii. And the doctor said there's a very big likelihood that your mom won't be able to make it. But we took a leap of faith and said, no, she's going to be there with us in Hawaii, and against all odds, my mother and my father walked me down the aisle.

It was amazing, and I think that was the first time that I saw what a wedding photographer could do because our wedding photographer wasn't just

documenting a wedding day. Little did he know that he was documenting a miracle—a pivotal point in all our lives. And I'm happy to report that almost 10 years later, my mom is in remission. It's a total miracle. But I believe it was her life that caused me to change.

When it came time for me to go back to law school, I was so unhappy and I was crying, and I told my husband I didn't want to go. And he looked at me over the dinner table and told me, "I would rather see you fail at something you love than succeed at something you hate." And that Christmas he gifted me with a camera. And when I got that camera, I felt like it was time for me to make a decision to pursue photography. And, then, once I got into it, after about a year, I realized that if I didn't

make it a business, I would have a real expensive hobby. And I didn't want a real expensive hobby because that meant that I'd have to go and actually get a career as a lawyer, and I really didn't want that. So I had to change everything about how I approached my business. And, as disconcerting as many creatives might find it, I believe that when we pursue our passion, it's 80% business and 20% photography.

**DPP:** When J.D. gave you the camera, was it a shot in the dark?

**Star:** He definitely had an inkling. I always loved photography, but I didn't think I could make a career out of it. And when it came to planning my own wedding, I became obsessed with looking at what photographers were doing and how they were running their





Jasmine Star abandoned the lawyer track to become a full-time wedding photographer nine years ago, and she hasn't looked back. "I booked my very first wedding in October of 2006," she says. "I had two other weddings that same month. So I got my camera in December of 2005, but I waited to January 1, 2006 to open it up because I'm all about new beginnings. I'm that girl. So I worked with a lot of photographers, about 40 weddings as the second shooter; I understood the ebb and flow, and so by the time I booked my first wedding, I was really excited. I booked a total of three weddings in October of 2006. And, then, in 2007, I booked 38 weddings. And that was without spending a dime on marketing. That was all from word of mouth, all from social collateral."

>> **More On The Web**

For more classic imagery from iconic photographers, see the Profiles section of DPP on the web at [www.digitalphotopro.com](http://www.digitalphotopro.com).



# Fields Of JASMINE

When you become successful, it's easy to get overcommitted. Star learned how to keep work to a manageable level. She says, "This year, we decided to actually take a step back; we really wanted to lower the number because it was really important. We built the business and put so much into it, but there are few weekends in a year, and we've just missed so many birthdays and friends' weddings and celebrations, and heck, a weekend at the beach. So, now, this year, we're hoping that we stay around 20 weddings and get some of those weekends that we really cherish back."



businesses and the lifestyles they led. And I thought, if I could ever do that, I would just be so happy. And so I told him that, the night I was crying over dinner, when he asked, "If you could do one thing for the rest of your life, what would it be?" And I said, "I think I want to be a wedding photographer." And he said, "But you don't even own a camera?" And I said, "I know, but if I did, I really think I could give it a good go."

**DPP:** I'm wondering if you feel that technique takes a backseat to seeing, capturing the moment, and all of those emotional things that go into photographing weddings.

**Star:** Using your analogy, if we were

driving a minivan, technique would be in the third row. Along with focusing on the moment and the emotion, I would actually add to that, that I want to create an experience. I'm not a commercial photographer. I'm in the business of selling my services, yes, but also selling the emotions attached to my photography. So, yes, I'm very focused on what's happening in the moment and documenting it in the best way possible. At the same time, the better the bride's experience, the better her family's experience and the groom's experience, the more inclined they are to look back at the photos and have positive memories of what that looked and







felt like. At the end of the day, if I was a commercial photographer or a lifestyle photographer, the experience matters, but it doesn't matter as much as getting those killer shots for the campaign. But, in weddings and portraits, the thing is, yes, it's technical, but, no, it's capturing truly the essence of that person and then making sure they feel really, really good about the entire experience surrounding that entire event.

**DPP:** Does that experience start the first time they call you?

**Star:** A thousand percent yes! I know there are other photographers who feel differently, but I've built a personal brand. I've built a brand around my services, but equally around who I am as a person, because probably tens of thousands of photographers are shooting with the Canon EOS 5D Mark III and they're using the same 50mm *f*/1.2 lens and they're using Lightroom. And, not only are they using Lightroom, they're using the same presets that I bought. And they're using the same computer I bought. And we all have Facebook fan pages. So the thing that has to stick out, that makes me marketable, is the person holding the camera. That's the defining factor. So, it starts, for me, at the beginning, when they go to my blog, when they go to my website, when they go to my Facebook fan page, when they experience the curation of images on Instagram. All of that is just feeding into when they actually take the time to send an email.

**DPP:** You seem to cater to brides who are elegant, but not stuffy, like the shot on the front page of your website, with the bride and groom laying in the grass. What happens when clients want something traditional?

**Star:** I dealt with that a lot more in the beginning of my career when I was trying to define my style and my vision. But, as my business has progressed, I've really understood the value of only showing what I want to shoot more of. I do blog and share every engagement session, every wedding. I want to treat all of my clients the same, and with the utmost care. And, so, it's really my job to showcase fun, natural and editorial. The more I show of that, the less that I'm getting requests for traditional aspects of the day. Now, to be fair, I always capture the traditional aspects of the day. There will always be family photos, and I convey the importance of that, but at the same time, I'm really using my blog, social media and my website to act as a funnel. So, if you go to my website and you could never picture yourself laying on the grass on your wedding day, then that actually becomes a barrier to entry. And I'm okay with that.

**DPP:** What's your essential gear?

**Star:** I shoot with the Canon EOS 5D Mark III, and I take a backup with me because, as a wedding photographer, you definitely need a backup. My definite go-to lenses would be the 50mm *f*/1.2, the 85mm *f*/1.2 and the 35mm *f*/1.4. I like fast primes because, on the





Looking at Jasmine Star's work, one thing that really shines through is how she captures the key shots, as well as the atmosphere of the day.

wedding day, you go from the brightest available light to the darkest reception room, and shooting wide open really does give a lot more latitude and flexibility. You also absolutely need the 70-200mm f/2.8 IS. In dark churches, that image stabilizer is amazing. You definitely need it. I also use the 100mm macro—for details like wedding rings, that's my go-to lens. And the 24mm f/1.4 is fantastic. That's what I primarily use for all my dancing photos at the reception. You want wide photos to tell the entire story of what's going on. I also have the 24-70mm zoom. That's a great lens for family formals or bridal party pictures when I'm quickly navigating groups between four and 30.

**DPP:** Do you worry about light?

**Star:** Oh, goodness, yes. I've learned early on that I had to be competent to some degree with working with both a Speedlite and off-camera flash. So every wedding I shoot, be it local or destination, I take a flash on a tripod with a small light diffuser. And I'll set that up in the corner of the reception. If there's a DJ or a band, I put it next to the speaker and I don't move it too much. It acts as a great light source when the couple has their first dance, or when guests are on the dance floor.

So I shoot with a mounted flash in addition to the off-camera flash, and that really helps to bring up my light and balance it with the ambient light that's in the room, which is traditionally darker.

**DPP:** And if it's outside, is it all ambient all the time? Because that's where all the mood is?

**Star:** Yes, absolutely.

**DPP:** The last decade has been a whirlwind for you. What goals do you have for the next decade?

**Star:** I had this conversation with a friend a couple of weeks ago. She pointedly asked, "Have you really done a good job of articulating your purpose, your value for who you are for your clients, who you are in the industry?" And I was, like, yes, of course. And,

then, as the conversation progressed, I realized, in fact, I hadn't. And, so, I think, for the next few years, what I really want to do is define my purpose. I want to let people know that I care about their businesses, I care about entrepreneurship, I care about people's success, and not success by some made-up standard. For some reason, people have this pretend idea of what success looks like, but, in reality, success is defined by us. There are photographers who shoot five weddings a year, and if you want to shoot five weddings a year and you hit your five-wedding mark, you're a freaking success. So, really, I want to empower other entrepreneurs and business owners and creatives to pursue their version of success, and to revel in it. I think that's going to be a big goal for me in the next few years. And then to continue what I'm doing: making brides happy, working with my husband and my mercurial, grumpy old dog, and traveling the world. It's a good space to be. And, if I can just show other people and bring people on the journey with me, then I would be very happy.

DPP

## Jasmine Star's Gear

Canon EOS 5D Mark III  
 Canon EF 24mm f/1.4L II USM  
 Canon EF 35mm f/1.4L USM  
 Canon EF 50mm f/1.2L USM  
 Canon EF 85mm f/1.2L II USM  
 Canon EF 100mm f/2.8 Macro USM  
 Canon EF 24-70mm f/2.8L II  
 Canon EF 70-200mm f/2.8L IS II

See more of Jasmine Star's photography and her extensive blog at [jasminestar.com](http://jasminestar.com).



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# Start With THE STAR

**N**owhere is the 10,000-hour rule more applicable than photography. Since it takes at least 10,000 hours of practice to excel, fashion and beauty photographer Scott Nathan is lucky he started at an early age and continued shooting right through his first few careers.

“One of the great things about photography is, you make mistakes and you learn what not to do,” Nathan says. “Someone once asked me, ‘How did you learn to take pictures?’ I took a lot of really bad pictures. And I think, to a great extent, that helped me become successful more quickly when I did finally turn pro 10 years ago because I got to make the vast majority of my big mistakes in private. I always shot—all through college I had a Linhof field camera, and every person who would come over would sit for either 4x5 TRI-X or more likely a Polaroid. And I’d shoot landscapes and all that stuff. I always had a camera in my hands my whole life. I just never thought to turn pro.”

Then he met Dean and Davis Factor, founders of the now iconic Los Angeles photo studio Smashbox. They were clients of Nathan’s in another endeavor, and they changed his life one afternoon during a round of golf.

“As we were walking up the

18th fairway at Riviera Country Club,” Nathan says, “Dean said to me, ‘You know, Davis and I were talking, and we decided that you’re turning pro as a photographer.’ I said, ‘You guys are out of your mind. I’m 38 years old; I’m not starting a new career. I’m finally making a living. There’s no way.’ They said, ‘No, we decided you’re doing it. The studio is yours. Lighting, yours. Pretend you have the same name as us.’”

Nathan went to work as a digital tech at Smashbox, which allowed him to watch Davis work for six months, until the photographer told Nathan he had taught him all he could. “Go, fly away,” he said.

Nathan soared. Since his first professional assignment in 2005, he has rocketed to the upper echelon of the beauty industry. He shoots stills, directs commercials, sells soap, makes art.

“Sometimes we get to make art,” Nathan says, “sometimes we get to make commerce. I think one thing that has been good to me is my ability to be fluid. Sometimes a client will come to me with complete storyboards, and they’re, like, ‘This is exactly what we want.’ It might be just smiling people on a white background, but one thing my dad always said to me is, ‘When your client is happy, you’re out of ideas, stop talking.’ We’re selling soap at the end of the

**Scott Nathan on the  
tools and techniques he uses  
to create images of utmost beauty**

**By William Sawalich >> Photography By Scott Nathan**







Start With  
**THE  
STAR**





day, so if you want to keep your client, give them exactly what they want. Not everything has to go in your book.”

What does go in Nathan’s book is beautiful work, all meticulously illuminated. He made his name shooting with strobes, but fairly recently made the switch to continuous lighting. While versatility is a benefit, the change wasn’t brought about simply by the need to seamlessly move from stills to video. Instead, Nathan simply fell in love with the look of HMI lighting, and through another series of fortuitous events, after seeing what tremendous work Nathan was producing with their Joker HMIs, a representative from K5600 offered to set him up with a suite of great lights.

“I thought I would just use their stuff for video work,” he explains, “but I haven’t popped a strobe for six months. I haven’t needed it. Not that there’s not a time I would use strobes—like doing a white-out in-studio or overpowering the sun on a beach—but for the vast majority of the static still beauty stuff I do, I prefer the HMI. I had to sort of change the way I thought about light, to a great degree, because you obviously can’t adjust HMI light by tenths of a stop like you can with a strobe pack. So you’re using neutral density, you’re using scrims, you’re using distance, you’re using shutter speed and ISO to adjust all these things. You become aware of things like negative fill more. It takes a minute to sort of

get your brain around it, but once you get the hang of it, it’s amazing, particularly because I can use all my adapters. We’re still using snoots and grids, and beauty dishes and softboxes. Well, I rarely use softboxes anymore, actually.

“I don’t use softboxes because I find it to be kind of a dated look,” says Nathan. “The reason I stopped using them was because of beauty. It would just make everything look soft and mushy, and I was shooting products like eyelashes and eye shadows. You want specular. You want that sparkle, that snap, that pop. You want really sharp hair, you want red hair to look like copper wire. And when you shoot with a softbox, it makes every-

**>> More On The Web**  
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thing mushy. And the thing is, it scares clients when you use a bare head, when they see it come up on the screen, because the skin looks like shit. But you can soften skin; you can’t harden hair.”

All photographers want their subjects to look great, but for no one is that more imperative than a beauty photographer, whose job is delivering perfect skin and shimmering hair. The challenge, Nathan says, is that what makes hair look its best doesn’t work for skin.

“I use a lot of grids and I use a lot of snoots for hair,” he says, “and I use a lot of different light sources. I’ll have it coming from behind, I’ll have a boom overhead, and we’ll play with



**OPENING SPREAD, RIGHT:**

Dita Von Teese, “Fleurteese”

**LEFT:** Jason Biggs, “JB”

**RIGHT:** Dahlia Lachs, Untitled

# Start With THE STAR

ratios for highlights. You're using barn doors and taking pieces of cinefoil and dialing in little slices of light coming in here and there. And a lot of times, with hair, what I'll do is bounce light, whether strobe or continuous light, into slabs of silver or gold show cards. I'll cut little strips of it and bounce light in it to make those Pantene-like ribbons of light through the hair.

"I start with the star," Nathan says. "If the star is an eyelid, I start with the eyelid and I'll light that. A lot of times, I'll end up throwing up a bunch of lights and then turning off three-fourths of them. But if you're showing off an eye



shadow, you never want to have a lot of hair lighting because then your eye doesn't know where to look. So a lot of it is sort of subtractive lighting, in a way. Anybody can throw up a beauty dish and have a perfectly finely lit human head. But it's the sort of stuff that you wouldn't think about knowing, your brain knows. Why is your eye strictly going to this one spot? Sometimes, I'll have the face a little bit darker just so the eyes will go to the hair, so they know what they're supposed to be looking at."

For a key light, Nathan prefers the K5600





Joker Evolution kit. The 200-watt lamp provides ample output. “It feels like an 800 used to look,” he says. “It’s a lot of light. So I’ll use it with a beauty dish a lot. They also have another product called a Softube, which isn’t quite as soft as a softbox. I’ll sometimes use that to highlight. And then they have a 200-watt Alpha light with a Fresnel, and there’s a set of scrims that goes with it, so I can take it down, and barn doors. I’ll use that as a hair light a lot. I use the Fresnel on stills, but for video—

which is what this new project that I’ve been working on is—it’s a little crisp for that. I’ve also been using Schneider Optics Classic Soft FX filters, which are incredible. I’ve played with these things for video over the years, renting them. But what I’ve found is, most of the products out there have kind of a ‘*Penthouse*’ soft-focus look, and it’s not what I was after. It’s more soulful. Then I found these things, and what’s amazing is, they will soften skin, but somehow through pure magic, the eyes

**LEFT: Courtlyn Cannan,  
Elizabeth Taylor homage  
ABOVE: “Olivia Fox”**



**ABOVE:** Dita Von Teese, "The Opium Den"

and the hair still look crisp. The proof is in the pudding. So I've been using them on this video project."

Nathan has thrown himself completely into a personal project this year. He was in a commercial rut, shooting clients' storyboards more often than he had liked, and looking for a passion project. He found it in "Confessional,"

a series of 10-minute video portraits of women gazing directly into the camera. The concept sprang from Nathan wondering aloud to a friend how long he'd have to point a camera at someone before he saw who they really were. "Do you want a guinea pig?" she offered.

"So I put up black duveteen in my apartment and a couple of HMIs,"

Nathan says, "and for the first two or three minutes, I'm sitting by the monitor thinking this is really boring, she's just being cute and acting and trying to model. This isn't interesting at all, but I'm going to let the camera keep running. All of a sudden, at about the five-minute mark, it kind of looks like she's

*(Cont'd on page 79)*

## Scott Nathan's Gear

### >> Camera and Lenses:

My go-to work camera is the Canon EOS 5D Mark III.

For beauty and portrait still work, and depending on the shape of the face, I go back and forth between the 85mm *f*/1.2 and the 100mm Macro. Both are Canon L-Series glass.

For three-quarter to full-length fashion, I use the workhorse 70-200mm *f*/2.8 L-Series lens. I also used it a great deal on safari in Africa, sometimes with a 2x multiplier.

I like the 24-70mm *f*/2.8 and 24-105mm *f*/4.0 as all-arounders, as well as a 50mm *f*/1.2.

For video, I really like the

Schneider Xenon FF-Primes in 35mm, 50mm, 75mm and 100mm.

### >> Lighting:

I'm exclusively using K5600's HMI products. For my video project "Confessional," I'm using from one to three units, all 200 watts, which feel like 800 watts in the old days—two Joker 200s and one Alpha Fresnel unit. The Jokers are extremely versatile. I'll use them with the many lenses they come with, Softlight reflectors, reflectors with grids, snoots and all manner of softboxes. One modifier I really love is the K5600 Softube. It's a cylindrical, soft light source that's super-

controllable. It's a nice linear light that works great as a catchlight in the eyes, a hair light and rim light. With the Alpha Fresnel, I use barn doors. It's a great tool. It's focusable, and the barn doors allow a lot of shaping options.

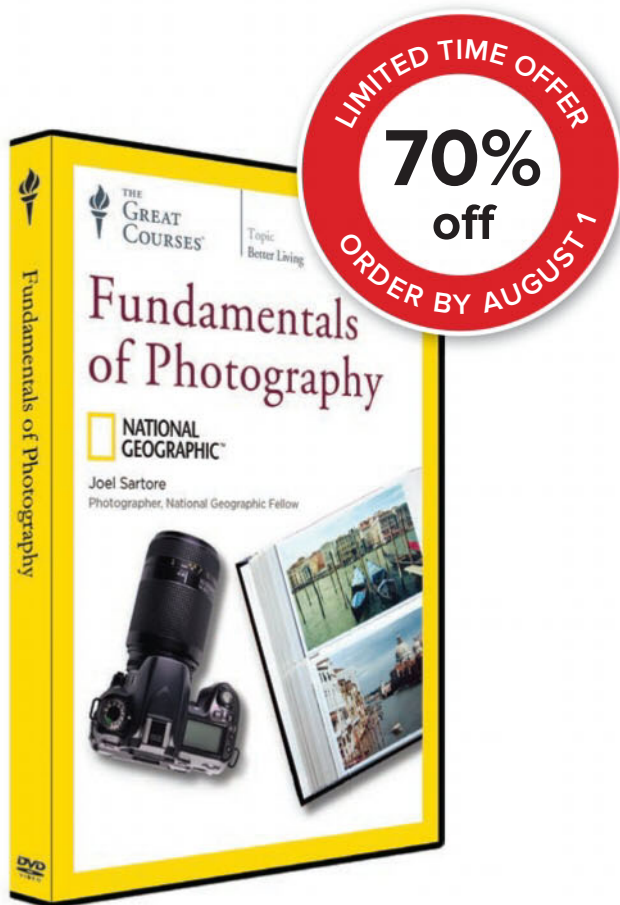
The Evolution kit uses such little power, I can run them off household current and never blow a fuse like I have in the past with other HMI and tungsten brands. The whole kit with stands fits in a tiny roller case that fits in a trunk or an airline overhead compartment.

### >> Filters:

For my video projects, I don't always have the luxury of a big

postproduction budget that allows for a Flame artist to motion-track and retouch skin. For this, the Schneider Classic Soft and Classic Soft FX filters are the best. They're 4.5 inches and use either a matte box or a filter holder by LEE. They're an amazing bit of technology. They have hundreds of tiny lenses called lenslets ground into them. Depending on the density, which ranges from 1/8 to 1, the more lenslets per square inch. Techno-jargon aside, what they do is create an in-camera retouched look, and unlike other products, the image doesn't look mushy. The eyes and the hair remain crisp.





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7. Light II—Color and Intensity
8. Light III—Introduced Light
9. Composition I—Seeing Well
10. Composition II—Background and Perspective
11. Composition III—Framing and Layering
12. Let's Go to Work—Landscapes
13. Let's Go to Work—Wildlife
14. Let's Go to Work—People and Relationships
15. Let's Go to Work—From Mundane to Extraordinary
16. Let's Go to Work—Special Occasions
17. Let's Go to Work—Family Vacations
18. Advanced Topics—Research and Preparation
19. Advanced Topics—Macro Photography
20. Advanced Topics—Low Light
21. Advanced Topics—Problem Solving
22. After the Snap—Workflow and Organization
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Wedding work is ideally suited for the highest-res cameras. Which one is best for your work?



# Here Comes The Resolution





**B**ack in the film era, medium-format cameras were the hot choice for wedding photographers because their larger negatives could deliver much better image quality than 35mm SLRs (35mm originally was known as “miniature format”). But, as digital took over, so did the “full-frame” 35mm DSLR for pro wedding photography. DSLRs offer better, quicker AF than medium-format cameras, quicker operation, more compact size, better high-ISO performance, and much lower prices for camera bodies and lenses—along with image quality challenging that of medium-format film.

Today, DSLRs are even challenging medium format in terms of pixel count. Canon’s new EOS 5DS and EOS 5DS R feature 50.6-megapixel sensors, while Nikon has offered 36.3-megapixel DSLRs since early 2012. But, on the medium-format side, we now have 50-megapixel medium-format products with CMOS sensors, which provide much better high-ISO performance than the CCD sensors traditionally used in medium-format cameras. Let’s look at these formats and cameras, and see what they offer today’s wedding photographers.

### Image Quality

Image quality is a complex subject, encompassing resolution, dynamic range, noise, color reproduction and more. In general, bigger sensors can deliver better image quality at base ISO because they can collect more light, and more light means less noise in the image. Bigger sensors also have room for more pixels of a given size, or larger pixels for a given pixel count, both of which enhance image quality. All other things being equal, more pixels mean more detail and the ability to make bigger prints.

Historically, medium-format cameras have used CCD sensors “tuned” for low-ISO performance. And the 40-, 50-, 60- and 80-megapixel CCD sensors—at base ISO—delivered better image quality than the competing 20-megapixel full-frame DSLRs with their smaller sensors and lower pixel counts. At higher ISOs (above 400 for many users), however, the CMOS sensors in DSLRs, “tuned” for high-ISO performance, delivered much better results at higher ISO settings (i.e., in dimmer light). Today, though, we have 50-megapixel DSLRs and CMOS-sensor medium-format cameras. That’s

good news for photographers seeking maximum image quality, regardless of their favored camera format.

### The Low-Pass Filter—And Its Absence

Conventional digital image sensors are color-blind—each pixel can tell how much light is striking it, but not what color it is. To get color information, most sensors employ a grid of red, green and blue filters over the sensor so that each pixel receives light of just one primary color. Through a process known as demosaicing, the camera’s image processor (or your RAW converter, if you shoot RAW, which you should be doing for maximum image quality and flexibility) derives the missing color data for each pixel from data from neighboring pixels via interpolation using complex proprietary algorithms.

This process works quite well—it’s used in all digital cameras except Sigma’s, with their unique Foveon sensors (more about the Sigma SD1 Merrill later). But the process creates moiré and aliasing artifacts. To do away with these, most manufacturers place a low-pass or an anti-aliasing (AA) filter over the sensor. This minimizes moiré and aliasing, but does so

by slightly blurring the image at the pixel level, which obviously isn’t ideal when maximum resolution is required. So, we’re seeing a trend toward eliminating the low-pass filter. As the sampling grid gets finer (i.e., as pixel count goes up), there are fewer real-life subjects that conflict with the sensor’s pixel grid, thus, aliasing is less likely to occur.

Currently, the new Canon EOS 5DS R and Nikon D810 are the only full-frame DSLRs without an AA filter (actually, the 5DS R has one, but its effect is canceled, as was the case with the original Nikon D800E). There are also a number of recent APS-C DSLRs and mirrorless cameras that don’t have low-pass filters. Medium-format cameras, with super-resolution as one of their primary benefits, have never had AA filters. Medium-format workers are concerned with ultimate image quality and are willing to take the time to deal with moiré in post-processing, when necessary. Wedding photography includes dealing with wedding garments, and these can produce moiré with AA-less cameras. This can be fixed in postprocessing, but that takes time, which is of the essence in wedding work. This, along with cost,





## | Canon EOS 5DS and EOS 5DS R |

**C**anon introduced the first successful full-frame DSLR, the 11-megapixel EOS-1DS, back in 2002, as well as the first “affordable” full-frame DSLR, the 12.8-megapixel EOS 5D, in 2005. Kodak briefly took the full-frame megapixel lead with three 14-megapixel models in 2003-04, but those cameras, which delivered excellent image quality, but very slow operation, never really caught on. Canon regained the megapixel lead with the 16.7-megapixel EOS-1DS Mark II in late 2004 and held it with the 21.1-megapixel EOS-1DS Mark III in 2007. In 2008, Sony’s 24.3-megapixel DSLR-A900 took the full-frame megapixel lead, soon followed by the Nikon D3X, also 24.3 megapixels. Nikon’s D800 and D800E upped that to 36.3 megapixels in 2012.

Canon has regained the full-frame DSLR megapixel lead with a pair of 50.6-megapixel, full-frame EOS 5D models introduced this year. The new EOS 5DS and 5DS R are identical except the R model’s low-pass filter effect has been canceled to further increase sharpness (at the risk of moiré in images of fine repeating patterns). There are also 1.3X (APS-H) and 1.6X (APS-C) crop modes, 30.5 and 19.6 megapixels, respectively, which are handy when you don’t need huge 50-megapixel files. Dual DIGIC 6 processors provide the power to handle such large files at up to 5 fps. Normal ISO range is 100-6400, 50-12,800 expanded; low-light specialists might prefer the EOS 5D Mark III.

Featuring the same 61-point AF system as the EOS 5D III (with up to 41 cross-type points, 5 double-cross-types and one cross-type that functions at  $f/8$ ), the new 5DS models provide better focus tracking because the AF system is linked to a better metering system, which features a 150K-pixel RGB+IR metering sensor that provides improved exposure metering and white-balance accuracy in a wide range of situations.

While Canon has become known for their groundbreaking inclusion of video in DSLRs, the EOS 5DS and 5DS R are squarely aimed at still photographers. But they do provide video features similar to those of the EOS 5D Mark III (which remains in the EOS lineup), including 1080p at 30, 25 and 24 fps, 720p at 60 and 50 fps, and 480p at 30 and 25 fps. However, there’s no headphone jack or clean HDMI out. Continuous Movie Servo AF has been added, and you now can produce 1080/30p time-lapse movies in-camera—features likely of more use to the still photographer than the headphone jack and HDMI out.

The new cameras use the same LP-E6 battery as the 5D III and measure 6.0x4.6x3.0 inches, with a weight of 29.8 ounces. Estimated Street Price: \$3,699 (5DS); \$3,899 (5DS R). [www.usa.canon.com](http://www.usa.canon.com)

operational speed and high-ISO performance, is why medium-format lost considerable ground to DSLRs in the film-to-digital transition.

### AF

DSLRs have much better auto-focusing capabilities than medium-format cameras, especially for moving subjects. Granted, 30 years

ago, all wedding photography was done manually focused, so it certainly can be done that way, but today, most wedding shooters prefer AF, and for that, a DSLR has the advantage.

### Speed

There are DSLRs that can shoot 10, 11, even 12 fps with autofocus for each frame, while the fastest CMOS medium-format cameras top out at around 3 fps (and the fastest CCD ones

## | Sony a7R |

**I**t’s not a DSLR, but Sony’s mirrorless a7R is currently the lowest-priced—and most compact—36-megapixel interchangeable-lens camera you can buy. Measuring just 5.0x3.7x1.9 inches and weighing a mere 16.4 ounces, the a7R contains a 36.4-megapixel, full-frame Sony Exmor CMOS sensor with no low-pass filter, along with a BIONZ X processor to handle the big files. Fast Intelligent contrast-based AF is about 40% faster than that of the NEX-7, Sony’s top APS-C mirrorless model at the time of the a7R’s introduction (late 2013).

Sony currently offers 11 FE-mount lenses for its a7-series cameras, including some fast wide-angle primes and 16-35mm, 24-70mm and 70-200mm zooms ideal for wedding photography. The a7-series cameras also can use regular E-mount (NEX) lenses and, via adapter, A-mount SLR lenses (with phase-detection AF via the LA-EA4 adapter).

Other features include 1200-zone metering, ISO settings from 100-25,600 (plus 50), manual focus peaking, a built-in, 2359K-dot OLED Tru-Finder EVF for easy eye-level viewing, a tilting 3.0-inch, 920K-dot LCD monitor for easy high- and low-angle shooting, 1080p video at 60 and 24 fps, and built-in WiFi with NFC for easy connection. An optional battery grip doubles shooting capacity. Estimated Street Price: \$1,899.

[store.sony.com](http://store.sony.com)







## | Nikon D810 |

**N**ikon startled the DSLR world with the introduction of the D800 and D800E in 2012, which shared, by far, the highest pixel count ever in a DSLR:

a 36.3-megapixel CMOS unit, with the D800E having the effect of the low-pass filter negated for optimum sharpness. The successor to those cameras, the D810, shares the same pixel count, but features a new CMOS sensor that has no OLPF at all. Working with Nikon's EXPEED 4 image-processing engine (the D800/D800E had the EXPEED 3), the new sensor delivers more resolution, a wider dynamic range and a stop higher standard ISO range (64-12,800, expandable to 32-51,200). Metering is via Nikon's 91,000-pixel 3D Color Matrix Metering III (II in the earlier models) to optimize exposure, AF auto-white balance, i-TTL flash and subject tracking.

The D810 can shoot at 5 fps at full resolution, and 6 fps in DX and 1.2X crop modes (15.4 and 25.1 megapixels, respectively). Buffer size has been increased for longer bursts. New AF algorithms provide more precise autofocus, even in dim light. The 51-point AF system includes 15 cross-type sensors and 11 cross-types that function at  $f/8$ —ideal when using a teleconverter.

Video capabilities also have been stepped up. The D810 can do 1920x1080 full HD at 60p, as well as 30p and 24p (and 1280x720 at 60p), and video “zebra stripes” make it easy to spot overexposed areas. A Flat Picture Control profile provides maximum versatility in postproduction. ISO settings from 64-12,800 are available for video, including Auto ISO. DX crop mode provides a 50% boost in effective focal length when you want it. Smooth in-camera time-lapse and interval-timer shooting, plus a built-in stereo microphone, as well as a jack for an external mic, are provided, along with full-time AF and full manual control. Of course, you can shoot videos, as well as stills, with any of more than 80 Nikkor lenses.

While not a full-blown pro body, the D810 is rugged, with weather seals and gaskets, and a shutter tested to 200,000 cycles. Camera dimensions are 5.8x4.9x3.3 inches and 31.1 ounces. Estimated Street Price: \$2,999. [www.nikonusa.com](http://www.nikonusa.com)

slower than that). Obviously, sports-action shooters are going to go with the DSLR here, but while much wedding work is single-shot, quick bursts can be useful for available-light wedding shooting, too. Bear in mind that flash units won't recycle quickly enough to use these high shooting rates.

### Flash

Much wedding photography is done using flash as a main light source in dim conditions and as a fill in sunlight. Medium-format cameras using leaf-shutter lenses can provide flash sync at all shutter speeds (generally topping out at  $\frac{1}{800}$  sec. with such lenses). DSLRs (and some medium-format cameras) use focal-plane shutters rather than leaf shutters, and these can't be used with electronic flash at shutter speeds faster than  $\frac{1}{250}$  sec. (even slower with some cameras). This can make using fill-flash in bright sunlight problematic (at ISO 100, at  $f/2.8$ , the required shutter speed would be around  $\frac{1}{3200}$  sec., per the “Sunny 16” rule). Some DSLR flash systems have a high-speed sync mode, which lets you use flash at all shutter

## | Sigma SD1 Merrill |

**T**he images from the Sigma SD1 Merrill measure 4704x3163 pixels (14.4 megapixels), and it has an APS-C sensor, not a full-frame unit, but that sensor is the unique Foveon X3, which, unlike conventional DSLR sensors, captures all three primary colors at every pixel site. Rather than using colored filters over each pixel as conventional Bayer sensors do, the Foveon sensor effectively stacks three layers of pixels, relying on the fact that light penetrates silicon to different depths depending on wavelengths. Short (blue) wavelengths penetrate the least, medium (green) wavelengths more and long (red) wavelengths deepest. There's more to it than just that, but the Foveon system does away with colored filters, demosaicing artifacts and moiré, and the need for the blurring low-pass filter. The result is resolution equivalent to that of a conventional Bayer sensor of much higher pixel count.

Camera-wise, the SD1 Merrill is a straightforward, traditional SLR, with a pentaprism viewfinder that shows 98% of the actual image area (0.95X magnification with 50mm lens at infinity), shutter speeds from 30 to  $\frac{1}{6000}$  sec., flash sync up to  $\frac{1}{180}$  sec., and an easy-to-activate mirror pre-lock. ISO settings run from 100-6400. There's an 11-point AF system, 77-point metering, 5 fps shooting (up to 7 frames), and a 3.0-inch, 460K-dot LCD monitor (but no video). The camera measures 5.7x4.4x3.1 inches and weighs 24.7 ounces, and can use a wide range of Sigma SA-mount lenses, from fish-eye through 800mm supertelephoto. Estimated Street Price: \$1,999. [www.sigmaphoto.com](http://www.sigmaphoto.com)





## | Pentax 645Z |

**B**y far, the lowest-priced 50-megapixel medium-format camera, the 645Z features a 43.8x32.8mm, 51.4-megapixel CMOS sensor with no low-pass filter, DSLR-quality AF (the same system used in the company's flagship K-3 DSLR, essentially), 3 fps shooting, 1080/60i and 30p video, weatherproof construction and a lot more. ISO range is 100-204,800 (we expect wedding photographers will want to stay below the ISO 6400 max of other cameras using versions of this sensor), with shutter speeds from 30 to  $\frac{1}{4000}$  sec., and X-sync up to  $\frac{1}{125}$  sec. The eye-level glass pentaprism finder shows 98% of the actual image area, complemented by the 3.2-inch, 1037K-dot tilting LCD monitor. The 645Z can save RAW images in Pentax's proprietary PEF format or Adobe's "universal" DNG. There are two slots for SD cards; one accepts Flucard and Eyefi cards, which add wireless capability. Dimensions are 6.1x4.6x4.8 inches, with a weight of 51.8 ounces. Estimated Street Price: \$8,499. [www.us.ricoh-imaging.com](http://www.us.ricoh-imaging.com)

speeds up to the camera's maximum ( $\frac{1}{8000}$  sec., in many cases), but engaging this mode greatly reduces flash range. This isn't an insurmountable problem (many wedding pros use DSLRs), but you should be aware of it. That said, Canon and Nikon DSLRs have extensive TTL flash systems that are much admired for wedding work, maximum sync speed notwithstanding, and there are other lighting options that can be excellent solutions.

### Video

Today, many wedding clients expect video as well as still coverage. All of today's full-frame DSLRs are

capable of delivering such videos, in the hands of a knowledgeable photographer. The big question is, do you shoot both stills and video, or do you employ a separate video shooter as part of your team? It's probably best

lovely wide-open bokeh of the HD DSLR, and more affordable lenses are available for DSLRs. Also note that, currently, the Pentax 645Z and Leica S (Typ 007) are the only medium-format digital cameras that can do video. **DPP**

## | Hasselblad H5D-50c |

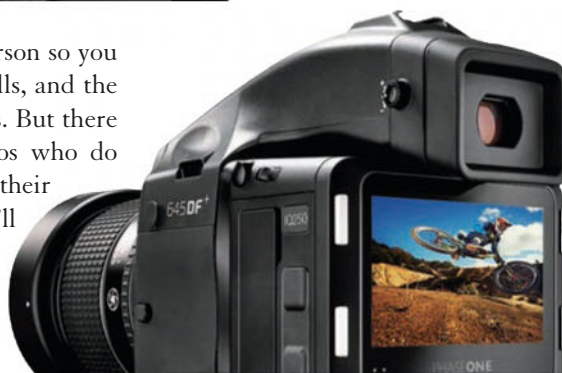
**H**asselblad's H5D-50c features a 43.8x32.9mm, 50-megapixel CMOS sensor with no low-pass filter and can deliver 16-bit RAW files. ISO range is 100-6400, shutter speed range is 34 minutes (no dark frame needed) to  $\frac{1}{800}$  sec., with X-sync at all speeds. Hasselblad's True Focus AF system automatically compensates for focus-and-recompose shooting (very important to wedding shooters). The eye-level viewfinder incorporates a fill-flash unit and can be replaced with a waist-level finder; the 3.0-inch, 460K-dot LCD monitor provides live-view operation. An optional WiFi module allows wireless control of the camera from an iPad or iPhone. Hasselblad also offers the 50-megapixel CMOS sensor in the CFV-50c back for V-series Hasselblad cameras.



The H5D-50c measures 6.0x5.2x8.1 inches, complete with 80mm lens, and weighs 5 pounds. Estimated Street Price: \$27,500.

[www.hasselblad.com](http://www.hasselblad.com)

to have a separate video person so you can concentrate on your stills, and the video shooter, on the videos. But there are successful wedding pros who do both still and video with their DSLRs. It's a decision you'll have to make based on your skills, interest, needs and budget. But today's HD DSLRs are capable of delivering the goods if you choose to go that route. Note that full HD video is 1920x1080, or about 2 megapixels, so there's no inherent video advantage to having a super-high-megapixel DSLR. In fact, the dedicated pro camcorders, whose sensor resolution is 1920x1080 and, thus, don't have to toss a lot of data to create the videos, have an advantage here. Of course, you have to buy the camcorder, and its small sensor doesn't deliver the low-light performance or



## | Phase One IQ250 |

**T**he IQ250 50-megapixel digital back features a 44x33mm CMOS sensor with no low-pass filter. It can be attached to a wide range of medium-format bodies, including Phase One's 645DF+. ISO settings run from 100-6500, and exposure times from one hour to  $\frac{1}{10,000}$  sec. The IQ250 can capture images at 1.2 fps with a 2 GB image buffer. A 3.2-inch, 1150K-dot touch-screen monitor provides on-camera live view and touch operation, and built-in wireless technology permits control via your iPad or iPhone. The IQ250 measures 10x11.5x8 inches and weighs 1.75 pounds. Estimated Street Price: \$34,990. [www.phaseone.com](http://www.phaseone.com)

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# ADAPT & THRIVE



In this issue, we're previewing some of the Hands-On Reviews that are available at [digitalphotopro.com](http://digitalphotopro.com). With the help of *DPP* Contributing Technical Editor David Schloss, we've launched a new section on the site dedicated to long-form gear reviews. Some of the products are brand-new, and others have been in the market for some time. Our goal isn't to scoop the Internet, it's to provide thoughtful commentary based on real-world usage over time. You won't see as many photos of our hands on a lens photographed in a corporate conference room. Instead, you'll find detailed impressions of the gear and discussions of what we liked and what we didn't.

## Canon EOS-1D C

### Canon EOS and the search for the Holy Grail

In the six years since the introduction of the Canon EOS 5D Mark II, photographers have toyed with the idea of being able to capture video not for the sake of producing a movie, but rather to capture stills from fleeting moments of time. The best frame rates on a DSLR hover around 12 frames per second, yet video is captured at 30 or 60 frames per second.

How incredible would it be, for example, to capture a video of a crying and fussy newborn and not miss the fleeting second when her eyes are open and a smile darts across her face.

Or, for the wedding photographer, the idea of capturing the ceremony without a shutter making a disruptive cacophony is as much about access and stealth as it is about moments.

Unfortunately, even full 1080 HDTV is too low resolution to make a really useful frame grab, producing a still image that's just 2.1 megapixels of resolution. That's enough for a small shot on a broadsheet, but not enough for a spread in a magazine or a print for a discerning client.

Which brings us to the sea change that is 4K, a video format based on the HDTV standard that has a horizontal resolution of 4000 pixels (versus the 1080 pixels of HDTV) and, thus, can produce an 8-megapixel image frame grab. Cameras are offering 4K video recording in addition to the HD capture that's already standard. Among the most notable 4K-capable is the Canon EOS-1D C. **Read more...go to [digitalphotopro.com](http://digitalphotopro.com)**



# Hand

Excerpts from the *DPP* Hands-On Reviews





## Hasselblad H5D-50c

**The Hasselblad H5D-50c both blows you away and leaves you wanting at the same time**

When Hasselblad announced the H5D-50c camera system, they caught the attention not only of traditional medium-format shooters, but also some photographers using 35mm-based DSLRs, because the H5D-50c is one of the first medium-format systems to use a CMOS sensor rather than a CCD to capture images. CMOS sensors are known to have greater ISO ranges and faster read times, making systems based on CMOS much faster and more agile than those on CCD.

A medium-format camera and a 35mm camera have always been designed to do different things, and the digital era has increased the gap between the two. While our test Nikon D4S can capture 11 frames per second at an ISO range above 400,000, the Hasselblad H5D can capture 35 frames per minute (about 1.5 a second) and has an ISO range up to about 6400. The Nikon D4S can track an erratically moving object as it darts across the frame, while the Hasselblad H5D sometimes has trouble with a subject that's ambling down the street.

A medium-format sensor is much larger than that in a 35mm-based DSLR, and the resulting image not only has more detail, but more light-gathering capacity—that's why medium-format cameras are the choice of studio photographers working in fashion, design, product, beauty and other commercial jobs. The assumption most make is that it's the resolution of the sensor that's the deciding factor, but, in reality, it's also the range of the sensor that's important.

A camera's dynamic range is the range of light from dark to light that the camera is able to capture. The greater the dynamic range, the more shades of light or dark it can record before the image goes to black in the shadows or clips in the highlights.

While the Nikon D4S that we reviewed has an impressive 9 to 10 usable stops of dynamic range, the Hasselblad H5D-50c has 14 stops, giving the camera the ability to capture both shadow and highlight detail way out of the range of most other cameras.

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# s-On

on our website, [digitalphotopro.com](http://digitalphotopro.com)

# Hands-On

Excerpts from the *DPP Hands-On*



## Nikon D810

**No low-pass filter and solid low-light performance are some of the key advancements in the successor to Nikon's D800 DSLRs**

When Nikon introduced the D800 in 2012, it challenged the existing DSLRs of the time, as well as medium-format digital cameras. With a sensor that clocked in at over 30 megapixels and its ability to use the full range of Nikkor and Nikon-compatible lenses, the D800 was a hit with portrait shooters, wedding photographers and architectural photographers everywhere.

It was not, many agreed, a fast or a quiet camera. The autofocus was slower than Nikon's professional D4, which was released just a month earlier, and the buffer filled up after just a few shots, making it impractical for sports photography or other high-paced situations. The D800 rendered brightly lit scenes incredibly well, but as the light levels dropped and the ISO started to rise, the camera produced distractingly grainy images.

Still, the D800 and the simultaneously released D800E were breakthrough cameras because they provided super-high-resolution images at a price less than the D4 (and vastly less than medium format) and gave photographers an alternative to medium format that maximized their lens inventory. A photographer who needed an occasional high-resolution studio shot didn't need to shell out \$20,000 or more to buy a medium-format body and lenses. **Read more...go to [digitalphotopro.com](http://digitalphotopro.com)**

## Sigma 50mm F/1.4 DG HSM | Art

**Sharp, fast and well-built—is there a reason not to own this lens?**

Professional photographers can be forgiven for not thinking immediately of Sigma when they're shopping for high-end lenses—most photographers opt for lenses made by the manufacturers of their cameras, and companies like Sigma are best known for their affordable multipurpose lenses, not their professional tools. But lenses like the Sigma 50mm *f*/1.4 DG HSM | Art are worthy of attention, both for the quality construction and (relatively) affordable price.

In fact, the 50mm *f*/1.4 DG HSM is one of the best lenses on the market, and possibly one of the best lenses ever built, as both the company's early hype and our own testing reveal. This lens carries a price tag of \$950 and is especially intriguing when it's viewed in relationship to its closest competitors, the Nikon 58mm *f*/1.4G and the Canon 50mm *f*/1.2L USM. Both of these lenses have price tags nearly double the cost of the Sigma lens, which naturally begs the question, "Are they twice as good as the 50mm Art?"

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## Tamron 16-300mm F/3.5-6.3 Di II VC PZD

**A lightweight, all-in-one zoom that will be especially popular with travel photographers**

When it comes to zoom lenses, some photographers shy away from variable *f*-stop lenses because the cons of losing a stop or two of light across the lens' range might not be worth the benefits conferred by having a zoom. That's why many pros might overlook the new Tamron 16-300mm lens, but it would be a great shame if they did, as this might be one of the more perfect travel lenses.

The Tamron 16-300mm *F*/3.5-6.3 Di II VC PZD, which is designed for APS-C-sized sensors and comes in Nikon, Canon and Sony mounts, took me by surprise, thanks to both the incredible 18.8X zoom range and its ability to shoot 1:29 macro focusing. After coupling it to a Canon EOS 70D, I quickly found the lens to be on the top of my list for go-to travel lenses, especially for the photographer looking to travel light.

The 35mm-equivalent focal length of the lens is 24.8-300mm, and Tamron has built image stabilization into the lens that uses electromagnetic coils to reduce and compensate for vibration, which is good, because the stabilization adds a few stops of usability—handy since the lens is at *f*/6.3 at the long end.

To test the stabilization, I only handheld the lens during tests, and while the image jittered around in the viewfinder more than I had expected, the images were universally sharp and in focus. The lens is surprisingly light and compact, though the barrel extends by about six inches when at the long end of the focus range.

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# DPP Solutions

## Blurring The Lines

A look at the various tools you can use to create bokeh

Until about 10 years ago, the term **bokeh** was almost unknown. Coined from the Japanese word for blur, photographers began using the term in the late 1990s, but it wasn't until the mid-aughts that it really took hold. The effect itself has been around as long as photography—shallow depth of field—but as any marketing expert will tell you, it took a catchy name to go along with the look to make it take off creatively. When Vincent Laforet's *Reverie* came out, some filmmakers said Laforet had killed depth of field. That's a bit extreme, but there's no question that the ability of large-sensor DSLRs to capture video made the creation of the look much more attainable in motion projects, and it brought that look to a large and fast-growing audience.

You really can't overstate the role the term "bokeh" played. When a lens manufacturer brought a new product to market, they could describe how the iris system would make for a "pleasing bokeh" instead of a "pleasing shallow depth-of-field look where highlights have a smooth shape." Just like that, a trend took hold on the demand side (photographers and filmmakers) and the supply side (manufacturers).

Any lens can create bokeh, to some degree. The faster the lens, the more dramatic the potential effect—the more wide open you shoot, the softer the out-of-focus elements become. A pro-caliber prime lens with a maximum aperture of  $f/1.8$  or  $f/1.4$  has much more bokeh potential than an all-in-one zoom with an  $f/3.5$ - $5.6$  variable aperture.

Everything is a trade-off, of course, and lenses are seldom at their best when used wide open so, in addition to bokeh, you're likely to see some vignetting, color fringing and other

**TOP: Mitakon Speedmaster 50mm  $f/0.95$  PRO from ZY Optics**

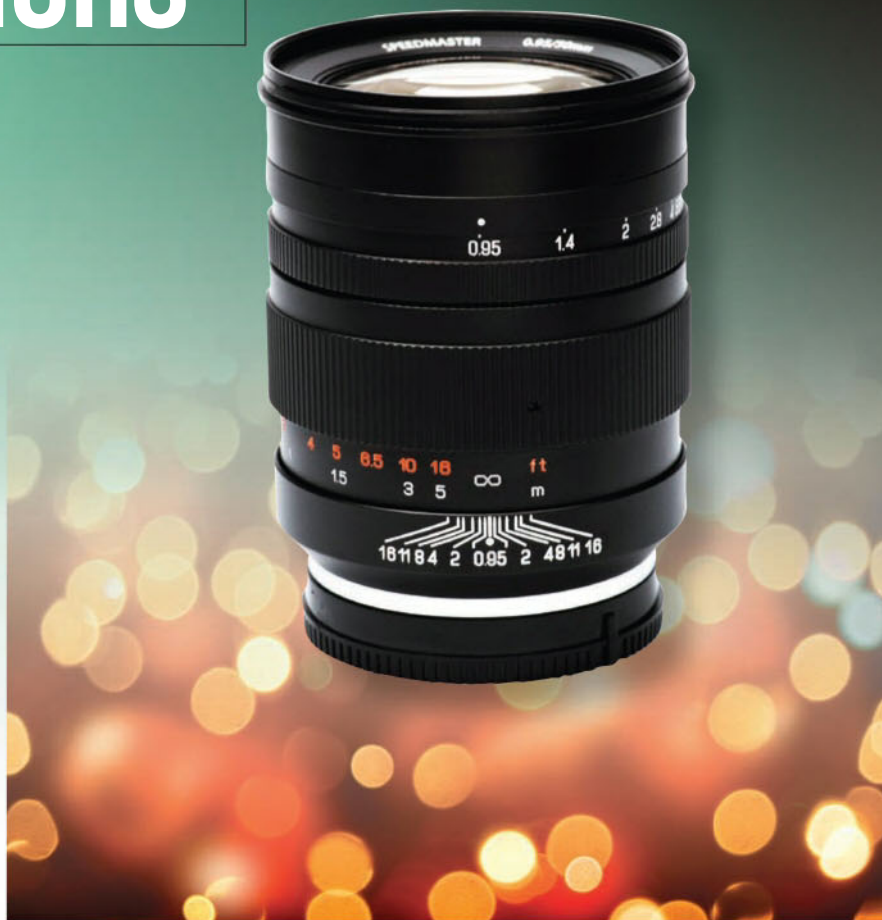
imperfections, particularly at the edges of the frame. That's not necessarily a big deal as long as you're mindful when you compose the image.

In addition to the maximum aperture, the physical nature of the iris itself plays a key role in bokeh. When you look at an image with shallow depth of field, you'll actually see the shape of the iris in the soft highlights, especially in light sources. By using a particular number of blades in a particular design, the highlights will show a smooth, round shape or not. Typically, if you're shooting at the very maximum aperture, you won't see the iris blades at all, but as mentioned, shooting that aperture usually creates issues.

In addition to shooting for bokeh, there have been software tools to simulate the effect in post. Alien Skin Bokeh was a plug-in that the company now incorporates into its Exposure software. If you're skilled in Photoshop, there are

also techniques you can use to create a very good bokeh effect. Despite these solutions, getting it right in-camera is still best.

DPP



### Extreme Bokeh

The Leica Noctilux lenses are the gold standard for fast primes. With  $f/0.95$  maximum apertures, they allow you to shoot in low light at moderate apertures and create stunning bokeh. The Leica Noctilux-M 50mm  $f/0.95$  ASPH also costs about \$10,000. Recently, the Chinese company Zhongyi Optics has come out with the **Mitakon Speedmaster 50mm  $f/0.95$  PRO**, which some have said is a Noctilux clone, but priced at a much more approachable \$850. Photographers have been using this lens for both still and motion shooting with impressive results. If you want to push the extremes, give the Mitakon a look, [www.zyoptics.net](http://www.zyoptics.net).



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


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
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## (R)EVOLUTION

(Cont'd from page 31)

can target both high and low ranges, but not mid-ranges of saturation.

### Can You Target Specific Ranges Of Saturation In Specific Hues Only?

Yes! Add a selection of a hue into the mix. Here's how:

- Load the selection of any range of saturation, Select > Load Selection > High Saturation.
- Add a mask to any layer or adjustment layer.
- Use Color Range to target specific hues, Select > Color Range. (I recommend using Sampled Colors instead of the drop-down menu's presets.)
- Invert the selection, Select > Inverse.
- Fill the selection with black.
- Optionally, adjust the lightness/contrast of the mask with Curves.

Remember, if a tool like Hue/Saturation offers the ability to target a specific range of hues, then this type of mask is unnecessary. Save yourself time and preserve future flexibility in your file structure by using the selectivity of the tool instead.

### Can You Target Specific Ranges Of Saturation In Specific Tonal Values Only?

Yes! Add a selection of a range of luminosity into the mix. Here's how:

- Load the selection of any range of saturation, Select > Load Selection > High Saturation.
- Add a mask to any layer or adjustment layer.
- Command/Control click on the RGB channel to load a highlights mask.
- Fill the selection with black.
- Optionally, adjust the lightness/contrast of the mask with Curves.

When you combine multiple types of masks (as in the last two examples), you can create a more flexible file structure by using two masks for one layer. Instead of filling the saturation mask when the second hue or luminance selection is active, first put the layer or adjustment layer with the saturation

Despite my efforts to make this sound as simple as possible, but not simpler than necessary, if you actually saw this done you'd realize how simple it is. While you might take this on faith, I doubt that you'll truly believe me until you try it yourself. So, try it.

mask into a Group (Layer > New > Group from Layers) and then use the second selection to mask the Group. By doing this, you'll be able to adjust the selections and/or masks independently of one another.

### Do You Have Enough Control Yet?

This all sounds more complicated than it is. Despite my efforts to make this sound as simple as possible, but not simpler than necessary, if you actually saw this done you'd realize how simple it is. While you might take this on faith, I doubt that you'll truly believe me until you try it yourself. So, try it. When you actually practice it, you'll realize that you're doing what was previously impossible in photography with as few as five steps in Photoshop. The time it takes to do this can be measured in seconds. It's not the technique that's challenging.

The real challenge is learning to see in new ways. Start by training your eye through experimentation. Try it. Experience it firsthand. See what happens. While you're testing these waters, say what you're seeing. There's no better way to train your eye. If you learn this technique, you'll see with more sensitivity and sophistication.

DPP

*John Paul Caponigro, author of Adobe Photoshop Master Class and the DVD series R/Evolution, is an internationally renowned fine artist, an authority on digital printing, and a respected lecturer and workshop leader. Get PDFs and his enews Insights free at [www.johnpaulcaponigro.com](http://www.johnpaulcaponigro.com).*



## START WITH THE STAR

(Cont'd from page 64)

drifting off somewhere. And at seven minutes, she just burst into tears. And I was like, oh, my god, this is amazing. So I called cut, and she says, 'Let's do another take. I'm going to get naked. Maybe with all my clothes off I'll feel that much more exposed.' So we did another take, and it was awesome."

Nathan has made dozens of these videos now, and each one is a profoundly personal experience. The only direction he gives is, "Don't take your eyes off the upper third of the lens for the entire 10 minutes." He has had well-known actors and models ask to participate, and all of them have a visceral reaction to the session. Some people laugh, many of them cry, most experience a whole range of emotions. Even supermodel Rachel Hunter, one of Nathan's very first subjects, was visibly moved.

"I said, 'Rachel, what the hell?'" he recalls. "'You've been in front of a camera way more than I've ever been behind one. What happened?'" She said, 'I don't know. It's the first time I was ever me and the most alone I've ever felt in front of a camera. It was just amazing.'

"We're all completely exposed," he adds. "When you watch it, you see all of this nuance. You see what they're thinking about. You see them change. And what I'll do, I'll pick people that don't know someone, and I'll say, 'Watch this video and tell me what you can tell about this person.' What's amazing is, everything they'll tell me about this person will be 100 percent true. It's just incredible what a face, what eyes, can tell you about a person."

"I thought I was going to find out how different everyone is," Nathan says, "and what I'm finding is kind of how the same we all are. I started maybe three months ago. I've been going crazy. I've been shooting sometimes two a day, five days in a row. I'm at over 40 people now. I promised myself I'm going to stop at 60, but I don't know if I'll ever 'stop' stop." DPP

See more of Scott Nathan's work at [scottnathanphoto.com](http://scottnathanphoto.com) and follow him on Instagram @scottnathanphoto.

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Page 1

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## ▶ PENTAX

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24 Mega Pixels

## Nikon D7200 DSLR

- EXPEED 4 Image Processor
- Accepts Nikon AF Lenses (1.5x factor)
- No Optical Low-Pass Filter
- Built-In Wi-Fi with NFC • 3.2" LCD
- Dual SD/SDHC/SDXC Card Slots
- Full HD 1080p Video Recording at 60 fps
- Nikon Inc. limited warranty included

Body Only #NID7200.....1,199.95  
Kit with 18-140mm VR DX #NID720018140.....1,699.95



24 Mega Pixels

## Nikon D750 DSLR

- FX-Format (Full-Frame) CMOS Sensor
- Uses Nikon AF Lenses • 3.2" Tilting LCD
- SD/SDHC/SDXC Card Slot • Built-In Wi-Fi
- Full HD 1080p Video Recording at 60 fps
- Nikon Inc. limited warranty included

Body Only #NID750.....2,296.95  
Kit with 24-120mm VR #NID75024120.....3,596.95



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D610 Body Only #NID610.....1,996.95  
D610 Kit with 24-85mm VRI #NID6102485.....2,596.95

## SIGMA AF LENSES

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DC - for Digital SLRs Only • DG - Optimized for Digital SLRs			
C = Canon N = Nikon O = Olympus P = Pentax S = Sigma SA = Sony Alpha			
H - HSM Model with Canon, Nikon, Sigma R - Rear Slip-in Gelatin Filter Slot	SKU #	Available for	Price
DG 15/2.8 EX Diagonal Fish-Eye <sup>®</sup>	#SI1528DG*	C, N, P, SA	609.00
DG 20/1.8 EX DF RF Aspherical (82°)	#SI2018*	C, N, SA	629.00
DG 28/1.8 EX DF Asph. Macro (77°)	#SI2818M*	C, N, SA	449.00
DC 30/1.4 HSM (62°)	#SI3014CHSM*	C, N, S	499.00
DG 35/1.4 HSM (67°)	#SI3514*	C, N, P, S, SA	899.00
DG 50/1.4 EX (77°)	#SI5014*	C, N, SA	499.00
DG 50/2.8 EX Macro (55°)	#SI5028MDG*	C, N	369.00
DG 70/2.8 EX Macro (62°)	#SI7028MDG*	N, P	499.00
DG 85/1.4 EX HSM (77°)	#SI8514*	C, N, P, S, SA	969.00
DG 105/2.8 EX OS Macro (62°)	#SI10528MDG*	C, N, S, SA	969.00
DG 150/2.8 EX APO Macro OS HSM (72°)	#SI15028AMO*	C, N, P, S, SA	1,099.00
DG 300/2.8 APO EX HSM	#SI30028DG*	C, N, P, S, SA	3,399.00
DC 8-16/4.5-5.6 HSM	#SI8164556*	C, N, P, S, SA	699.00
DC 10-20/4.5-5.6 EX HSM (77°)	#SI102045D*	C, N, P, S, SA	479.00
DG 12-24/4.5-5.6 EX Asph. HSM <sup>®</sup>	#SI122445*	C, N, P, S, SA	949.00
DC 17-50/2.8 EX OS HSM (77°)	#SI175028*	C, N, P, S	669.00
DC 17-70/2.8-4.0 OS Macro HSM (72°)	#SI177028ADC*	C, N, P, S, SA	499.00
DC 18-200/3.5-6.3 OS Macro HSM (62°)	#SI1820035D*	C, N, P, S, SA	399.00
DC 18-200/3.5-6.3 OS II HSM (72°)	#SI1820035*	N, S, SA	499.00
DC 18-250/3.5-6.3 OS Macro HSM (62°)	#SI1825035M*	C, N, P, S, SA	549.00
DC 18-300/3.5-6.3 OS Macro HSM (72°)	#SI1830035*	C, N, P, S, SA	579.00
DG 24-70/2.8 EX IF HSM (82°)	#SI247028*	C, N, S, SA	899.00
DG 50-500/4.5-6.3 APO OS HSM (95°)	#SI505000*	C, N, P, S, SA	1,659.00
DG 70-200/2.8 EX OS HSM (77°)	#SI7020028*	C, N, S, SA	1,399.00
DG 70-300/4.5-5.6 Macro (58°)	#SI703004S*	C, N, P, S, SA	179.00

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HVL-F20S.....	149.99
HVL-F43M.....	398.00
HVL-F60M.....	548.00

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18-55/3.5-5.6 (49°).....	298.00
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70-200/4.0 G OSS (72°).....	1,498.00

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35/1.4 G (55°).....	1,498.00

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50/1.8 DT (49°).....	168.00
50/1.4 Carl Zeiss ZA (72°).....	1,498.00
50/2.8 Mac (55°).....	598.00
85/2.8 (55°).....	298.00
100/1.4 Carl Zeiss (72°).....	1,698.00
185/2.8 Macro (55°).....	798.00
135/1.8 Carl Zeiss (77°).....	1,798.00
135/2.8 STF (72°).....	1,398.00
300/2.8 G APO II (42°).....	7,498.99
500/4 G (42°).....	12,998.00
11-18/4.5-5.6 DT (77°).....	798.00
16-35/2.8 ZA SSM (77°).....	1,998.00
16-50/2.8 DT (40.5°).....	798.00
16-80/3.5-4.5 DT (62°).....	998.00
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18-55/3.5-5.6 DT SAM II (55°).....	218.00
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18-250/3.5-6.3 DT (62°).....	648.00
24-70/2.8 Carl Zeiss (77°).....	1,998.00
28-75/2.8 (67°).....	898.00
55-200/4.0-5.6 DT (55°).....	198.00
55-300/4.5-5.6 DT (62°).....	298.00
70-200/2.8 G SSM II (77°).....	2,998.00
70-300/4.5-5.6 G (62°).....	998.00
70-400/4.5-6.3 G2.....	2,198.00
1.4x Teleconverter.....	548.00
2x Teleconverter.....	548.00

## OLYMPUS OM-D E-M5 II Mirrorless System Camera

- TruePic VII Image Processor • Micro 4/3 System
- 3.0" Tilting OLED Monitor • Built-In WiFi
- Full HD 1080i Video
- SDHC/SDXC Card Slot
- 5-Axis VCM Image Stabilization
- 10 Frames Per Second
- Dust and Splashproof Construction

Body Only (Black or Silver) #OLOMDEM5\*



16 Mega Pixels

## Nikon D810 D-SLR

- FX-Format CMOS Sensor • Optical Low-Pass Filter
- EXPEED 4 Image Processor • CF & SD Dual Card Slots
- Nikon F Mount Lens Mount • 3.2" LCD
- Full HD 1080p Video at 60/30/24 fps
- External Mic and Headphone Inputs
- Continuous Shooting to 5 fps in FX Mode
- Nikon Inc. limited warranty included

Body Only #NID810.....3,296.95  
Kit with 24-120mm VR #NID81024120.....4,599.95



36 Mega Pixels

## Nikon D4s DSLR

- FX-format (full-frame) CMOS Sensor
- 14-Bit RAW Files & 12-Bit RAW S Format
- EXPEED 4 Image Processor • ISO 50-409600
- Full HD 1080p Video at 60 fps • 3.2" LCD
- Compatible with Most Nikkor Optics
- 11 fps Shooting for 200 Shots with AE/AF
- CF Type 1 & XQD Compatible
- Nikon Inc. limited warranty included

Body Only.....#NID4S.....6,496.95



16 Mega Pixels

## Tokina AF LENSES

Call for Available Rebates

DX - for Digital SLRs Only FX - Designed for full frame DSLRs			
*** Also Available for Sony Alpha DSLR			
	Canon EOS	Nikon AF	Price
FX 100/2.8 Pro D Macro (52°)	#T010028PCAF	#T010028PNAF	379.00
DX 10-17/3.5-4.5 ATX Fisheye	#T0101735CAF	#T0101735NAF	549.00
DX 11-16mm f/2.8 Pro (77°)	—	#T0111628PDXN	426.00
FX 11-16/2.8 Pro II (77°)	#T0111628PCII	#T0111628PNII	479.00
FX 16-28/2.8 Pro (77°)	#T01628FXC	#T01628FXN	629.00
FX 17-35/4 Pro (82°)	#T01735F4FXC	#T01735F4FXN	449.00

## TAMRON AF LENSES

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C = Canon N = Nikon P = Pentax SA = Sony Alpha SE = Sony E Mount				
** Price After Rebate (Exp. 6-30-15)				
	SKU #	Available for	Rebate	Price
Di-II 60/2.0 LD IF Macro (55°)	#TA602DI*	C, N, SA	—	524.00
Di 90/2.8 Macro (55°)	#TA9028M*	C, N, P, SA	—	499.00
Di-II 10-24/3.5-4.5 (77°)	#TA102435*	C, N, P, SA	—	499.00
Di-II 17-50/2.8 XR LD IF Asph. (67°)	#TA175028*	C, N, P, SA	—	499.00
Di-II 17-50/2.8 XR VC LD IF Asph. (67°)	#TA175028Q*	C, N	—	649.00
Di-II 18-200/3.5-6.3 (62°)	#TA1820035*	C, N, P, SA	—	199.00
Di-III 18-200/3.5-6.3 VC (62°) Black or Silver	#TA1820035S*	SE	—	739.00
Di-II 18-270/3.5-6.3 VC PZD (62°)	#TA18270*	C, N, SA	\$100	349.00**
Di 24-70/2.8 VC USD (82°)	#TA247028*	C, N, SA	\$100	1,199.00**
Di 28-75/2.8 XR (67°)	#TA287528*	C, N, P, SA	—	499.00
Di 28-300/3.5-6.3 XR LD (62°)	#TA2830035XD*	C, P, SA	—	419.00
Di 28-300/3.5-6.3 VC PZD (67°)	#TA2830035DI*	C, N, SA	—	849.00
Di 70-300/4.0-5.6 VC USD (62°)	#TA70300*	C, N, SA	\$100	349.00**
1.4x SP AF Pro Teleconverter	#TA14XP*	C, N	—	224.00
2x SP AF Pro Teleconverter	#TA2XP*	C, N	—	254.00

## ZEISS Touit Mirrorless Lenses

	Fujifilm X	Sony NEX	Price
12mm f/2.8 (67°)	#ZET2812X	#ZET2812E	999.00
32mm f/1.8 (52°)	#ZET1832X	#ZET1832E	720.00
50mm f/2.8M (52°)	#ZET5028MX	#ZET5028ME	999.00

## Nikon

Nikon 1 Mirrorless Lenses		
10/2.8 AW.....	196.95	10-30/3.5-5.6 VR PD.....296.95
10/2.8.....	246.95	10-100/4.0-5.6 VR.....546.95
18.5/1.8.....	186.95	11-27.5/3.5-5.6 AW.....146.95
32/1.2.....	896.95	11-27.5/3.5-5.6.....186.95
6.7-13/3.5-5.6 VR.....	496.95	30-110/3.8-5.6 VR.....246.95
10-30/3.5 5.6 VR.....	186.95	70-300/4.5-5.6 VR.....996.95

## SAMSUNG

Mirrorless System Lenses		
10/3.5 Fisheye.....	CALL	30/2.0 NX Pancake.....CALL
16/2.4 Pancake.....	CALL	45/1.8.....CALL
20/2.8 Pancake.....	CALL	45/1.8 [T6] 20/30.....CALL
60/2.8 Macro ED OIS SSA.....	CALL	60/2.8 Macro ED OIS SSA.....CALL
85/1.4 ED SSA.....	CALL	18-55/3.5-5.6 OIS.....CALL
12-24/4.5-6 E.....	CALL	18-200/3.5-6.3 ED OIS.....CALL
16-50/3.5-5.6 ED OIS.....	CALL	20-50/3.5-5.6 ED II.....CALL
16-50/2.8 S ED OIS.....	CALL	50-200/4.5-6.3 ED OIS II.....CALL



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### Make Instagram work for you

By Jay Goodrich

Instagram made its inauspicious debut as an app for the iPhone on the social-media circuit on October 6, 2010, and it's now the seventh-highest ranked social-media platform out there. Unlike any other social-media platform, Instagram focuses only on photography, which means you need to care about this platform. Yes, Facebook is number one, with one billion monthly visits, but we can essentially deduce that virtually everyone on Instagram is into photography on some level.

#### Mobile Purism

There's a trend out there pushing for Instagram "purity," simply meaning that the platform began as an app and only photos created on a mobile device should make it into your Instagram account. I was adhering to this concept for a long time, especially since I use my iPhone all the time to take photos of interesting things I see during the course of my day. I still do this, to a certain extent, and I still post iPhone-specific photographs to Instagram, but I've decided to let go of the purity concept and promote my brand (outdoor adventure photography) regardless of the equipment used to create the image.

This leads me to another often-asked question: Do I watermark? I put my simple logo on the images that I post to Instagram because I also push those images to Facebook, Twitter, Flickr and Tumblr simultaneously. By adding my logo, people get a piece of my brand regardless. Can they steal the image and clone out the watermark? Of course, and they do regularly, based on all the cases that our copyright attorneys find and settle. It's almost mind-numbing, but I consider it another revenue stream that covers a large part of our operating expenses.

**>> More On The Web**  
Go to [www.digitalphotopro.com](http://www.digitalphotopro.com) to learn more about how you can use all kinds of social media to build your business and boost your bottom line.



#### Going Forward

Do we need yet another social-media platform to be part of? I think only you can answer that question based on your own goals as a photographer and what your vision is from a photography perspective. I have friends on Instagram who only post privately to their accounts and only their closest friends get to see their work. Then, I have others who have hundreds of thousands of followers and let every one of those followers know where they're headed on any given day. We've recently analyzed my social-media presence and have decided

to concentrate on the accounts that best support my business plan. We actually have the most followers on Google+, but it seems like everyone has vacated the platform or no one seems to actively follow or care about what we do there. What seems to be working to build my brand is Facebook, Twitter, LinkedIn and, yes, Instagram, so that's where we've decided to put our energy.

Consider some of the things I've discovered by posting my work on

Instagram. I do it every day. I'm trying to get more and more descriptive with my captions and tags. You actually can have up to 30 hashtags in a single photo on Instagram, and many photographers have found that if these 30 hashtags correspond perfectly to the image, they get a huge uptick in Likes. Finally, I push those images to my other social-media networks because not everyone who's following me on Facebook, Twitter or LinkedIn follows me on Instagram.

I obviously work very differently than many out there and, in my opinion, there's nothing wrong with that. I know exactly where my posts and photos go, and what drives a consistent flow of traffic to my online business. I know that I have lower rankings than some of my direct competitors, but I also know that I have a much lower bounce rate than many of them, which, in turn, makes me feel as if the content I'm producing has a set of followers who truly benefit from what we're talking about. For me, Instagram is definitely a growing friend.

Want to see what we're posting on Instagram? Follow us @jaygoodrich! DPP



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